THE CHORAL MUSIC OF ERNST TOCH

By

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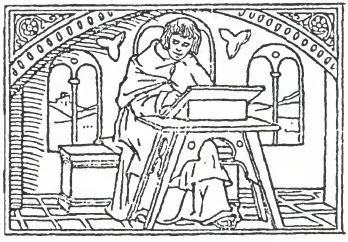

In celebration
of unknown repercussions
of a falling tree

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Ernst Toch (1887-1964), a prolific Austrian-American composer, teacher, pianist, theorist, and member of the Central European émigré community in Los Angeles, produced over 170 compositions in various genres. His current reputation rests largely upon his *Geographical Fugue* for speaking chorus (1930) in which he patterned names of places into a fugue, and his *Symphony No. 3* (1954/55) for which he was awarded a Pulitzer prize.

In addition to orchestral, opera, chamber, film, and piano works, Toch wrote choral compositions informed by German, British, and American literature. His diverse body of choral music has been neglected by musicologists, theorists, performers, and teachers. Toch's choral music receives little attention in standard references and rarely appears on recitals or in reviews.

Many of Toch's choral compositions are complex and contradictory. They resist easy classification or understanding. As we shall see, their complexity lies in Toch's use of conventional compositional techniques in unconventional ways. Furthermore,

their complexity is the result of a hybrid "both-and" phenomenon which is paradoxical contrast whose source is stylistic contradiction that yields several layers of meaning. The idea of the "both-and" phenomenon comes from Robert Venturi's seminal book, *Complexity and Contradiction in Architecture* (1966) with which he became known as the father of "post-modernism."

Some of those choral works containing such contradiction evoke humor. In order to show the extent to which Toch's choral compositions break expectations of order and create humor, we shall examine how Toch places familiar elements in unfamiliar contexts. Analyses of musical elements are used to show how a composition is complex and contradictory within itself, in comparison to other choral works by Toch, and within its historical context. His published choral works discussed are *Fuge aus der Geographie (Geographical Fugue)*, *Das Wasser*, *Es sass ein Fuchs*, *Es sitzt ein Vogel*, *Es ist ein Schnee gefallen*, *The Inner Circle*, *Song of Myself*, and *Valse*.

CHAPTER 1
INTRODUCTION

Purpose

Ernst Toch has a puzzling eclectic identity as a composer. He is said to be "too avant garde for the traditionalists and too conservative for the modernists."[1] Many of his choral works are complex and contradictory. They resist easy classification or understanding. The nature of their complexity will be explored by examining Toch's use of conventional compositional techniques in unconventional ways. Furthermore, their complexity appears to be the result of a hybrid "both-and" phenomenon whose source is stylistic contradiction that yields several layers of meaning.

Thirteen of Toch's choral compositions have been published and will be discussed in this study. These include a fugue from a three-movement suite for speaking chorus, a cantata, two brief works for women's or children's voices, a folksong arrangement for mixed chorus, a collection of six mixed choruses with soloists, a short piece for large mixed chorus with soloists, and a waltz for speaking chorus. Toch's unpublished choral compositions are discussed by Charles Anthony Johnson in his Ph.D. dissertation, *The Unpublished Works of Ernst Toch* (1973), and will be listed in a concise compilation of all of Toch's choral works.

[1] Strickler 1989: 194

Analyses of musical elements will be used to show how each choral work may be complex and contradictory within the boundaries of that composition. They will be presented to demonstrate how compositional techniques in one choral work compare with techniques in Toch's other choral pieces. Furthermore, analyses will be used to explore the relationship of each choral work to the historical milieu in which that composition was created.

The ideas of complexity and contradiction, and the "both-and" phenomenon are adopted for this study from Robert Venturi's seminal book, *Complexity and Contradiction in Architecture* (1966), with which he became known as father of "post-modernism."[2] Theoretical constructs from the discipline of architecture will be used to explore the interweaving of order and disorder which characterizes much of Toch's writing.

In the "both-and" phenomenon, inconsistencies may be contained within order. This is congruous with current chaos theory in which two general emphases exist. In the first, chaos is seen as order's precursor and partner, rather than as its opposite. The second branch focuses on the hidden order that exists within chaotic systems.[3]

"Both-and" refers to the relationship of elements to each other and to the whole, and the mixing of stylistic categories. It allows for combinations of focus and richness of meaning. Contradiction may

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[2] According to Vincent Scully in the Introduction, "it is probably the most important writing on the making of architecture since Le Corbusier's *Vers une Architecture* of 1923" (Venturi 1966, 1977: 9).

[3] Hayles 1990: 9

refer to a unique inconsistency, or to inconsistencies throughout the whole. There is room for ambiguity, and the tensions produced by it.

Contradiction of meaning involves paradoxical contrast. An element may be double-functioning. Harmony may be structural, for example, when a vertical combination of tones occurs on strong beats or as the final chord of a composition. On the other hand, "changes of chords (or dissonant notes) of durations shorter than the prevailing unit (or the dimensions that we are examining) are ornamental."[4] Rhythm may be a double-functioning element providing structural stability, for example, to stress strong beats or organize a reoccurring temporal pattern. It may be ornamental if changes of rhythm are shorter than the prevailing rhythmic unit.

The extent to which Toch uses conventional compositional fugal techniques in an unconventional way will be explored. In *The Shaping Forces in Music* he states that the meaning of counterpoint is to "produce a discussion *in point of contrasting ideas,* voicing the pros and cons, and thus resulting in clarification and final shaping of the issue."[5] Toch contrasts two types of counterpoint.[6] The "imitative" type of counterpoint of Johann Sebastian Bach has close thematic unity, continuous motivic unfoldment, an insistent motoric rhythm, and equal phrase groupings. The "fermentative" type of counterpoint of Richard Wagner has freely invented independent melodic lines, elastic rhythm, and unequal phrase groupings. We shall examine the extent to which Toch uses these two types of counterpoint to represent contradictory positions embodied by different characters.

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[4] LaRue 1970: 42
[5] E. Toch 1948/1977: 134
[6] E. Toch 1948/1977: 140-3

Through the unconventional organization of conventional elements a composer is able to create new meanings. Some choral works by Toch that use conventional elements in an unconventional way may create humor. In order to show how Toch creates humor, we shall examine the extent to which his choral compositions break expectations of order, and how Toch places familiar elements in unfamiliar contexts making the elements perceptually new.

Venturi defines two types of contradiction. He states, "Contradiction is adapted by accommodating and compromising its elements. . . . On the other hand, contradiction juxtaposed is unbending. It contains violent contrasts and uncompromising oppositions."[7] The extent to which Toch uses these two types of contradiction in his choral compositions, "contradiction adapted" and "contradiction juxtaposed," will be explored.

In Toch's choral works, "contradiction adapted" is suggested when different compositional techniques are superimposed and elements are subtly adjusted to accommodate them. This involves simultaneous events in which layers are visible but partially erased. It is possible to auditorily discriminate these various synchronic layers, which may be distinct as well as partially obscured. "Contradiction juxtaposed" is suggested when different compositional techniques or styles occurring sequentially are strongly contrasted. These diachronic contrasts contribute to discernible auditory distinctions.

We shall also examine the extent to which Toch's writing suggests "post-modernism" before the term became widely known.

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[7] Venturi 1966/1977: 45

At a weekend symposium in 1988 entitled *Music in Post-Modern America*, composers, performers, critics, and social historians discussed the "yawning chasm" that separates their work from tastes of popular culture and regular audiences. They saw hope for narrowing the chasm through "post-modern" music, which they defined as "music that incorporates references to earlier styles and traditions without completely abandoning the tenets of modernism."[8]

They thought that such works were "less difficult for audiences to appreciate than the 'modernist' pieces that have dominated composition in this century--and that have seemed to forswear tonality, rhythm, and the casual listener."[9] According to H. Wiley Hitchcock who is quoted in an article by Lawrence Biemiller,

> Post-modernism lives in the present. . . . It looks either consciously or unconsciously toward the past. And a great deal of it shares one characteristic--accessibility. . . . The term "post-modern" is borrowed from architecture. There it refers to the recent movement away from the starkness and lock-step conceptual purity of modernism and toward a revival of ornament and spatial drama. . . . In both music and buildings . . . post-modernism builds on the tension between historical references and modernist practices.[10]

Research Questions

1. How did Toch's artistic and socio-political context influence his development of stylistic contradictions?
2. How did Toch use conventional compositional techniques in unconventional ways?

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[8] Biemiller 1988: A5
[9] Ibid. 1988: A5
[10] Ibid. 1988: A5

3. What are the stylistic contradictions that yield several layers of meaning?
4. How did Toch create specific emotions such as humor via his use of familiar elements in unexpected ways?
5. How does the study of Toch's choral music impact on the college music curriculum and instruction?

Need for the Study

Ernst Toch (1887-1964) was a theorist, teacher, pianist, and prolific, eclectic writer who composed over 170 works in various genres. The UCLA Toch Archive[11] contains his correspondence, essays, two textbooks, four published operas, seven symphonies, numerous vocal and orchestral works, chamber music, piano solos and duets, film scores, and incidental music for stage and radio plays.

Yet Toch's disillusioned self-reference as "the forgotten composer of the twentieth century"[12] is still valid. From 1949 through 1990 an average of three listings per year in *The Music Index* reflects some international interest. Recordings and performances of his numerous compositions are relatively few[13] and difficult to find. Although he is included in major musicological reference books,[14] many available twentieth-century histories contain scant information on his creative contributions.[15]

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11 For address refer to Appendix B Publication and Performance Information.
12 Toch to Nicolas Slonimsky, 1962. Correspondence in UCLA Toch Archive.
13 See Discography in Jezic 1989
14 Einstein 1929, Austin 1947, Edwards and Marrocco 1968, Cooper 1974, Erwin 1980, White 1990
15 Ulrich and Pisk 1963, Chase 1955/1966, Salzman 1967, Wilder 1969, Grout and Palisca 1988, Watkins 1988, Borroff 1990, Stolba 1990, Morgan 1991

Toch's choral compositions are informed by Austrian, German, American, British, Spanish, and Indian literature, and Jewish tradition. Choral music was a means of expression for his preoccupation with literature.[16] It emerges from different stylistic periods spanning almost fifty years of Toch's creative life ranging from 1913 to 1961, and from a variety of poets.

His diverse body of choral music has, however, been neglected by musicologists, performers, and teachers. His choral music receives little attention in references on choral music[17] and rarely appears on concert programs. Several choral compositions remain unpublished in the Toch Archive at the University of California, Los Angeles. In addition, no previous comprehensive study of the choral music of Ernst Toch has been undertaken. Possible reasons for the neglect will be discussed in Chapter 2 of this study.

Methodology

As this study embraces literature as well as music, a biographical-historical method common to these disciplines is employed. The formulation of a statement of the purpose evolved during the process of locating scores, formulating research questions, evaluating data, and gathering supporting evidence from musicological and literary sources. The summary, conclusions, and recommendations synthesize research findings. This study merges European library sources from Berlin, Detmold, and Vienna, domestic

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16 Johnson 1973: 241

17 Toch is not in the following reference books on choral literature: Jacobs 1963, Robinson 1978, Ulrich 1973, Young 1963. Nor were Toch's choral works in M.E.N.C. 1990, Robinson and Winold 1976, Valentin 1953, Whitten 1982, Young 1969

material from the UCLA Toch Archive, and the author's analysis of Toch's choral compositions. In the process of gathering data, preliminary, primary, and secondary resources were consulted. In the section of this study entitled, *German-American Aesthetics and Ernst Toch*, this literature was reviewed and an historical overview presented.

Preliminary sources consisted of available twentieth-century music histories, musicological references in the United States, and resources on choral literature. These revealed little information on Toch and his choral music, a factor which supported the need for this study. Reference books on literature clarified terms and styles,[18] and biographies and anthologies provided information on poets and their poetry.

Primary sources included Toch's theoretical writings and some of his published articles. These were important sources of his ideas on composition and musical influences on him. Toch's *The Shaping Forces in Music* (1948) was used as a guide to analyze his use of harmony, melody, rhythm, counterpoint, and form. The choral works were selected for examination from the 1977 revised comprehensive repertoire list in its appendix. This definitive list was prepared with the help of the chronological and thematic catalogue of Toch's works organized by Charles A. Johnson in his dissertation.[19] Primary sources examined in the UCLA Toch Archive included scores and manuscripts of choral compositions, correspondence, and recordings of the *Geographical Fugue* and *Valse*.

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[18] Drabble 1985, Garland 1976, Holman and Harmon 1986
[19] Johnson 1973

Secondary sources included dissertations, books, and articles on Toch's work, as well as an interview with Bernard Galm,[20] interviewer of Lilly Toch for UCLA's Oral History Program, who generously provided recordings, programs, and access to letters. Charles Anthony Johnson's dissertation, *The Unpublished Works of Ernst Toch* (1973) was a valuable resource for exploring Toch's thought. Diane Peacock Jezic, in her book, *The Musical Migration and Ernst Toch* (1989), contributed to the understanding of Toch as an émigré composer and teacher, and to the chronological structure of this study.

Newspaper clippings of reviews found in the Toch Archive reflected public reaction to performances of Toch's choral compositions. Biographies of poets and the historical context in which poems were written were examined for clues on inspiration. Collections of poems were researched for text history of a specific poem, and to compare Toch's presentation of the poem with other possible versions.

Important information concerning the origin and development of ideas for his choral music and public reaction to it was written in German. It was necessary to translate these findings into English in order to make this information more accessible to Anglophones who rely on the English language as a primary medium of communication.

A translator has to distinguish between literal translations, where common ideas may sound strange, and an idiomatic representation of the meaning of the text. Literal translations are useful as they help singers see connections between music and text.

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[20] Interviewed in Spencer, Iowa, on July 11, 1992

However, such translations are not necessarily meaningful translations because some words do not translate clearly from one language to another.

Analysis of Data

Each published choral composition is individually discussed. Analyses include a preliminary overview of the choral work, text history incorporating biographical data on the poet, public reaction, musical details about harmony, melody, rhythm, counterpoint, form, orchestration, and the interrelationship of words and music.

This study will compare Toch's choral compositions from different stages of his career. Data are synthesized into chronological and stylistic patterns. Toch's compositional style is demonstrated with the aid of tables and musical examples.

The purpose of analysis is to illuminate a musical composition, making apparent that which may not be immediately noticed. A major reason for integrating analyses of the text and music is to bring various aspects of a composition into focus. These aspects include the extent to which music supports the text, is an equal partner with the text, or takes an ironic position in regard to the text. For this study a combination of analytic tools, namely Toch's *The Shaping Forces in Music* (1948), Jan LaRue's *Guidelines for Style Analysis* (1970), and Robert Venturi's *Complexity and Contradiction in Architecture* (1966), provided the theoretical basis for analysis of musical elements and text in Toch's choral compositions.

CHAPTER 2

GERMAN-AMERICAN AESTHETICS AND ERNST TOCH

As a musician of diverse talents living in different cultural environments, Toch was influenced by various external forces. Throughout his life he reconciled contradictory aesthetic views. In his essay on his Pulitzer-prize-winning *Third Symphony (1954)* he states,

> We are and must remain conditioned by the most varied circumstances. There is first the mystery of a person's gifts and capabilities. There is second the mystery of individual development. There is the mystery of a person's existence within the collective which we talk of as "culture." We are deeply involved with the specific cultural environment that had shaped us, that presented us with a "way of life," with usages, values, aspirations, expectations.[1]

Toch has a puzzling eclectic identity. Although he preferred not to ally himself stylistically with traditionalist or avant-garde composers in Central Europe or the United States, both camps include and exclude him at various points in his career. Rooted in Baroque, Classical, and Romantic Germanic traditions, he chose to search for innovative approaches, experimenting to discover new ideas and refine his personal aesthetic.

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[1] E. Toch 1971: 25

Toch expanded the framework gained from his auto-didactic musical studies of Mozart's string quartets in Vienna, his birthplace and home until 1909 in which year he won the Mozart Prize to study piano and composition at the *Hochschule für Musik* in Frankfurt am Main. In 1913, as professor of composition at the Hochschule für Musik in Mannheim, he developed a "reputation as an important heir to the late Romantic tradition of Brahms"[2] indicating public recognition of his place within Central European musical traditions.

In his search for new approaches, Toch moved into the realm of *Neue Musik* infusing new ideas into German communities via chamber music, a Western art music genre highly revered in Austria and Germany. In Mannheim, his *String Quartet No. 9*, Opus 26 (1919) served as a vehicle for introducing change. It emphasizes linear counterpoint, accented dissonances, harmonic clashes, and large intervallic skips. His chamber opera, *Egon und Emilie* (1928) based on Christian Morgenstern's satirical scene which parodied Goethe's Singspiel *Erwin und Elmire*, transformed Mozart's emotional arias into a modernist idiom.[3]

Among the vanguard of modern Western European composers in the 1920s, Toch investigated the music in sound-films, non-functional harmonic progressions, imitative as well as nonimitative counterpoint, rhythmic complexities, and jazz. He also explored ambiguous tonality, but declared, "My music is not atonal. It originates in tonality."[4] Toch's experimentation in the 1920s corresponds to a period in Western Europe in which there was a

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[2] Weschler 1977: v
[3] Zach and Johnston 1991
[4] Slonimsky 1967: 500

tumultuous reaction to the classic-romantic tradition among composers. They parodied earlier works, and rejected or expanded tradition. American jazz was heard for the first time in Western European communities.

The war years of the 1930s to mid-1940s appear in stark contrast to the preceding decade as a time of simplicity and conservatism. In Germany, National Socialists imposed political and racial dogma on the musical profession. They used music as a tool of socialization as art for the state's sake. Toch toured the United States in 1932 by invitation of the Pro Musica Society. Upon his return to Berlin, his career in Germany was cut short by the Nazis who censored his musical works and blacklisted him as a "cultural Bolshevik." On 22 May 1938 an exhibition of *Entartete Musik* (Debased Music) opened

> in Düsseldorf under the auspices of the Nazi Ministry of Propaganda, with the declared aim to forestall the 'proliferation of . . . Marxist, Bolshevist, Jewish and other un-German tendencies, such as atonal music and jazz,' with special alcoves containing phonograph recordings of modernistic music and published scores by such 'cultural Bolsheviks' as Stravinsky, Paul Hindemith, . . . Arnold Schoenberg, . . . Ernst Toch, Ernest Bloch, Kurt Weill.[5]

Toch had drawn inspiration from prominent German musical ancestors. He had served in the Austrian army during World War I, and been commissioned by Germany to publish a choral arrangement of a German folksong.[6] His critical thought and clever musical

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[5] Slonimsky 1971: 670

[6] *Es ist ein Schnee gefallen* (E. Toch 1930)

representations were highly regarded by contemporaries.[7] Ironically, Toch was condemned as having an insufficiently wholehearted attitude toward National Socialism and the aesthetic façade touting its ideology.

> 4 December 1934 There are two conflicting ideologies. One of them regards everything in the light of pure artistic pursuit. The other, represented by National Socialism, realizes that an artist reflects a political situation.[8]

In Germany the individual is promoted for the well-being of the entire group. Toch was an individual who became an outsider. As an avant-garde composer of Jewish birth, he veered too far afield following artistic pursuits to be accepted by National Socialists. It comes as no great surprise to learn that in Cologne in 1935 Nazi brown-shirts broke into a rehearsal of *Der Fächer*, his 1929 three-act opera incorporating American jazz about a rebellion toward tyranny, and literally took away the baton from the conductor William Steinberg.[9]

In April 1933, soon after Hitler became chancellor of Germany, Toch and his family fled to Paris, then to London and in 1934, to New York, where he taught composition at the New School for Social Research. He moved to Los Angeles in 1936 to write incidental music for films. In 1940 he became an American citizen and began teaching composition at the University of Southern California.[10]

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7 "As a composer, Toch is one of the most versatile and inventive talents of the New Music" (Einstein 1929).

8 "Esthetics or National Struggle?" by Alfred Rosenberg, foremost theorist of National Socialism, in *Die Musik*, Berlin, January 1935 (Slonimsky 1971: 597).

9 Lilly Toch 1978: 121-2

10 Weschler 1977

In the United States musical innovations were socially and economically curtailed during the war years.[11] Some were received coolly or not at all. Hollywood film producers searched for appropriate subject matter and musical style to reach the American masses via sound films. Confronted with Hollywood aesthetics that promoted the subservience of music to drama,[12] Toch's "early enthusiasm for the artistic cross-fertilization possible in film gradually soured into bitter disillusionment."[13] During the war years he was also frustrated locating publishers and conductors. Charles A. Johnson explains:

> Toch contacted Associated Music Publishers, who represented Schott in this country, and was told he must join ASCAP, the performing rights society. Unfortunately, AMP was then purchased by BMI, the rival composers' organization. Efforts to obtain performances, publish new works, or collect royalties were consequently frustrated at every turn--Toch could not be actively promoted because he was not supplying new works; but AMP would not accept new works from an ASCAP composer.[14]

Publishers include Associated Music Publishers/G. Schirmer, Belwin-Mills Publishing Corporation, F.E.C. Leuckart, P. Pabst, Theodore Presser, and B. Schott Söhne.[15] Adding to his professional

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11 Hitchcock 1974: 217

12 Film music "should never dominate a sequence of film. . . . It should enhance the feelings and emotions of the characters . . . and not tax the mind." Jeffrey Embler in "The Structure of Film Music" from *Films in Review* (1953) (Limbacher 1974: 61-3). Martin William in "Jazz at the Movies" supports Embler's position stating, "The film composer walks a narrow line; he has to be good enough not to be noticed" (Limbacher 1974: 42).

13 Weschler 1974: 9

14 Johnson 1973: 177-8

15 Appendix B in Jezic 1989

woes, he was anxious about relatives and friends in Europe, and under financial pressure to help them obtain exit visas.

As an immigrant composer of Western art music, Toch saw himself as "a link in this chain," maintaining continuity with his Central European heritage. Toch declared,

> I believe that we can only be the product of a long line of ancestors and that each creating artist, involuntarily, is placed as a link in this chain. He cooperates on the continuity to the degree in which the timeless is more important to him than the timebound.[16]

He did adapt to the American milieu as evidenced by his use of the English language and American poets in choral compositions written after 1934. Yet he refused to fully accommodate his Central European aesthetic principles to the American musical culture; he composed for two audiences. One large and general group responded to the programmatic *Pinocchio, a Merry Overture* (1935) and eerie orchestral effects in film chase scenes and mysteries. A second smaller audience was more receptive to exploring musical complexities in chamber music, such as his *String Quartet*, Op. 70 (1949).

After the war Toch traveled extensively in Europe and the United States. He experienced a renaissance of his earlier creative productivity in an American cultural milieu encouraging experimentation. Toch was invited to lecture at Harvard on the reconciliation of traditional and modern styles. This became the

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16 *First Symphony* program notes (E. Toch 1971)

foundation for his textbook of aesthetic principles, *The Shaping Forces in Music* (1948). Toch states in the preface,

> This book contains a compilation of observations and ideas which have accumulated through years of experience as a composer and teacher. It attempts to bring out and emphasize the timeless and permanent features of music as against the time-bound and transient ones. In doing so, it attempts to reconcile the at-times "classical" with the at-times "modern."[17]

A hybrid consolidation of the past with contemporary change is also evident in his Pulitzer-prize winning *Third Symphony* (1954) in which Toch challenges convention by using unusual instruments, shifting meters, chromaticism, and transparent linear counterpoint.

In 1957 Toch was awarded the Order of Merit of the German Government. In his acceptance speech he said,

> I will try to say something not quite easy to express; I have the feeling of homecoming of the lost son. By my distinction of being different from my environment I was lost in my childhood and lonesome, at home and in my town. I was, if not the black sheep, the awkward sheep, and I was never fully accepted. I roamed the world, partly by choice, partly by fate. Possibly today, I substitute fatherland for father and, in a most primitive way, I am proud of a father's blessing. But most of all I am proud of being a descendent of the music which sprang up in Germany and Austria, I do not hesitate to say the greatest music within the Western music, an heir to the greatest of all masters and I humbly accept the acknowledgment that I belong to their spiritual family.[18]

Woven into temporal considerations of continuity is also Toch's emphasis on the universality and timelessness of good art.

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[17] E. Toch 1948/197: xxi

[18] E. Toch 1957 UCLA Toch Archive

> Man has not changed . . . human life has circled in times past and will circle in the future (around) love, death, suffering, struggle, hope, despair, and the urge and search for God. These are the things around which human life really revolves, independent of epochs and localities of races and languages, habits and fashions, in short all changeable aspects of any given epoch.[19]

The Inner Circle (1953) is an example of Toch's concern with the universality of art. It is a collection of six short *a cappella* choruses based on poems about love, death, hope, faith, and eternity written by international authors. His manuscript *Cantata of the Bitter Herbs* (1938) on the story of the Exodus of the Jews from Egypt is another choral work intended to be "non-denominational and broadly universal."[20]

As an immigrant composer in the United States, Toch reconciled German and American aesthetic views. His eclectic responses negated the creation of an aesthetic that was only German or American. His musical pluralism indicates that consolidation is an integral part of the art-music traditions of Central European Americans.

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[19] E. Toch 1945: 13
[20] E. Toch 1971: 16

CHAPTER 3

CHORAL MUSIC COMPOSED IN EUROPE 1903-1933

Fuge aus der Geographie (Geographical Fugue) (1930)

Toch's *Fuge aus der Geographie* (Geographical Fugue), a 2.5 minute *a cappella* fugue for speaking SATB chorus, is the published third movement of a three-movment suite *Gesprochene Musik* (Music for Speaking Chorus). Two unpublished movements 1. *oaoaoa* and 2. *ta tam ta tam ta tam* remain in relative obscurity in the UCLA Toch Archive. The secular suite premiered in Germany during the *Berliner Festtage für Zeitgenössische Musik* 17-21 June 1930 where, "It made an enormous impression in avant-garde circles."[1]

The *Fuge aus der Geographie* has become one of Ernst Toch's best-known compositions. Translated from German into English by Toch, it has been recorded and performed internationally at major events in Europe and the United States. The brief *Geographical Fugue* is suitable for high school choruses, college choirs, and musically literate non-singers.

Contradictory levels of meaning in music involve paradoxical contrast. This phenomenon of being "both-and" can evoke humor through the unexpected use of familiar elements. In his *Geographical Fugue* Toch uses a conventional compositional technique in an unconventional way. He juxtaposes a fugal technique popular in

[1] Johnson 1973: 147

Germany during the Baroque period with phonemic folly based on names of places organized in a manner that denies order.

In other words, the *Geographical Fugue* is highly structured and exactly determined, yet it sounds chaotic. A hidden order exists within that which appears to be babbling chaos. This corresponds to the second branch of chaos theory which emphasizes the hidden order that exists within chaotic systems.[2]

Toch organized both rhythm and timbre, independent of text or pitch, into musical form. Although all three movements in the suite *Gesprochene Musik* appear disorderly, the first is sectional, the second has a curve of tension and release, and the third is the *Geographical Fugue*.[3] Some order-bearing elements exist but others are omitted.

The generation of the suite can be traced to chaotic spoken interruptions. Toch discusses how the suite originated in his chance experiences with the sound of babble of simultaneous conversations of human voices which intruded upon his consciousness at social gatherings.

> The way I first became conscious of the fact that the combination of numerous ordinary human voices, in producing a confused vocal din, contains a sort of musical pattern was merely in the annoyance such a racket caused me when it coincided with my preoccupation with a composition in progress. . . . The world at large rather amply provided such sources of disturbance. I experienced it from conferences, in restaurants, social

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[2] Hayles 1990: 9

[3] He "tries to produce musical effects through speech. . . . The record got lost or was destroyed, likewise the music, except the manuscript" (E.Toch *Geographical Fugue* 1930: 12).

> gatherings of all kinds, especially from criss-crossing conversations around a convivial table. . . . Such were the experiences from which I culled the idea of spoken music as represented by the fugue. It was tempting just for once to try to organize according to set rules the peculiar sounds that arose from combinations of words and voices.[4]

Toch chose the place names "according to their rhythmical and acoustical content, their meter, their adaptability to contrapuntal variation, and also with a view to a certain melodic and rhythmic physiognomy."[5] Sonority is favored over meaning and logical continuity of the words.

He intended his suite to be an experiment recording exactly determined spoken rhythms, vowels, consonants, syllables, and words, then mechanically accelerating them on a grammophone. The result was a kind of instrumental music whose source was speech, and represented an an early example of *musique concrète.* Toch declared that he was only disappointed that the machine altered the vowels in a way that he had not foreseen, but added that it was an interesting acoustical experiment as well as being a musical joke.

> Ich wählte dazu das gesprochene Wort und liess einen vierstimmigen gemischten Kammerchor genau festgelegte Rhythmen, Vokale, Konsonanten, Silben und Worte so sprechen, dass unter Einschaltung der mechanischen Möglichkeiten bei der Aufnahme (Vervielfachung des Tempos und die damit verbundene Ton-Erhöhung), eine Art Instrumentalmusik entstand, die es wohl fast vergessen machen mag, dass ihrer Hervorbringung nur ein Sprechen zugrunde liegt. (Nur in einem Punkte

[4] E.Toch 1971: 21
[5] E.Toch 1971: 22

täuschte mich die Maschine leider: sie veränderte die Vokale in einer nicht von mir beabsichtigten Weise mit). In zwei bewegten Sätzchen und einer "Fuge aus der Geographie" versuchte ich, das Problem von mehreren Seiten anzupacken. So anregsam das Experiment aber sein mag: ich möchte es selbst weder überschätzen noch überschätzt wissen, sondern lediglich als das aufgefasst wissen, was es für mich war: ein interessanter akustischer Versuch an einem Neben- oder Abfallprodukt, ein musikalischer Scherz wohl auch.[6]

I chose the spoken word and let a four-voice mixed chamber choir speak exactly determined rhythms, vowels, consonants, syllables, and words in such a way that with the introduction of mechanical possibilities during the recording (acceleration of the tempo and with that the related raising of pitch), a kind of instrumental music resulted in which it is almost possible to forget that its origin only lies in speech. (Only in one point did the machine disappoint me: it changed the vowels in an unforeseeable way). In two dynamic movements and a *Geographical Fugue* I tried to examine the problem from various sides. As interesting as the experiment may be, I would like neither to overvalue it nor see it undervalued, but only want to see it understood as what it was for me: an interesting acoustical experiment on a side- or byproduct, a musical joke also.

Interrelationship of Text and Music

In comparing the German and English versions, the title, *Fuge aus der Geographie,* literally means *Fugue out of the Geography* indicating the source of Toch's text. Many of the place names refer to seaports. Honolulu is the capital of Hawaii on south Oahu. Malaga is in southern Spain. Rimini is in northeastern Italy on the Adriatic. Brindisi is an important city in southeastern Italy. Athens is the

6 E.Toch *Melos* 1930: 222

capital of Greece in the southeastern part. Nagasaki is on west Kyushu in southwest Japan. Yokohama is on southeast Honshu in central Japan on Tokyo Bay.

Two places hold distinction due to their altitude. Tibet is the highest country in the world situated in south Asia, north of the Himalayas. Titicaca is a lake on the boundary between south Peru and west Bolivia in the Andes, the highest large lake in the world. Mexico and Canada are countries in the North American landmass. Popocatepetl is a volcano in south central Mexico. Trinidad is an island off the northeast coast of Venezuela. Mississippi is the principal river of the United States.[7]

Nagasaki, Yokohama, Brindisi, Athens, and Ratibor achieved prominence in World War II. Nagasaki was the second military use of the atomic bomb on 9 August 1945. Yokohama was largely destroyed by U.S. bombing in 1945. Brindisi was a naval base. Athens was occupied by Germans from April 1941 until October 1944. Ratibor which is the German name for Racibórz, a city in southern Poland, was returned from Prussia to Poland in 1945.[8]

For the English version, Toch changed *Ratibor* to *Trinidad*, maintaining three syllables. In contrast to the English *Athens*, in German *Athen* is pronounced like *attain* in English. It is hypothesized that Toch changed *Athen* to *Tibet* and *Ratibor* to *Trinidad* in the English version to increase the number of plosives. This is examined in the discussion of Table II Frequency Distribution of Phonemes in *Fuge aus Der Geographie*. With one other exception,

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[7] Urdang 1968
[8] Webster 1984

Fluss meaning *river* rather than *big*, which he probably used to maintain a one-syllable word, Toch's English translation is verbatim and literal.

The *Geographical Fugue* follows the conventions of a fugue, it is contrapuntal and polyphonic. Within the bounds of a four-voice SATB texture, counterpoint is imitative with close motivic unity and an insistent motoric rhythm which can be found, for example, in the fugues of Johann Sebastian Bach. According to the manuscript, the tempo is a steady, brisk eighth-note equaling 132 with 4/4 meter throughout.

Rhythm is inextricably bound to text which is set syllabically. Toch creates rhythmic motives, which are important as generative and unifying forces of form, based on the number of syllables and accents of words. Table I shows the distribution of words by syllabic content in *Fuge aus der Geographie* (*Geographical Fugue*). It is an examination of the rhythmic content of the place names he chose.

It is evident in Table I that Toch uses ten one-syllable (nine one-syllable in English due to *the* being equivalent to *der* and *die*), two two-syllable, six three-syllable, five four-syllable, and one six-syllable words in his composition. His choice of *big* instead of *river* supports a goal of maintaining similar syllabic content in his English translation. Toch assigns longer rhythmic values and/or dynamic accent markings to some accented syllables. He also links words in patter-aria fashion, and unexpectedly accentuates the third syllable of *Ratibor (Trinidad)* at the conclusion of the composition. This supports the reading that Toch uses syllables as rhythmic generating devices to organize the work.

TABLE I DISTRIBUTION OF WORDS BY SYLLABIC CONTENT IN *FUGE AUS DER GEOGRAPHIE* (GEOGRAPHICAL FUGUE)

In German Version:

# Syllables	
one	und, der,die, Fluss, Stadt, See, liegt, nicht, in, Ja
two	Athén, sóndern
three	Rátibor, Kánada, México, Málaga, Rímini, Bríndisi
four	Mississíppi, Titicáca, Honolúlu, Nagasáki, Yokoháma
six	Pópocatépetl

In English Version:

# Syllables	
one	and, the, big, town, lake, is, not, in, yes
two	Tibét, ráther
three	Trínidad, Cánada, México, Málaga, Rímini, Bríndisi
four	Mississíppi, Titicáca, Honolúlu, Nagasáki, Yokoháma
six	Pópocatépetl

Timbre is another component of the composition. It is varied by changing the texture of the *a cappella* vocal parts and by the choice of phonemes. The categories of type of phoneme (plosive, nasal, and fricative) and selection of phonemes per category are from Cohen 1965. Table II shows the frequency distribution of phonemes in the *Fuge aus der Geographie* indicating the tonal content of the place names he chose. It was derived by counting the number of phonemes in each category of speech-sound production in the words in Table I. It does not consider the number of times each word is repeated in Toch's composition, so it can only give an indication of the predominance of phoneme types Toch chose. "Instances in Words" takes into account that the same type of phoneme production may occur more than one time in a word; for example, *Popocatepetl* contains six plosives.

In Table II it is evident that there are more words with plosive and fricative phonemes chosen for the German version, while the amount of words with nasal phonemes is approximately the same in both versions. In the German version 75% of the words chosen have plosives whereas in the English version 66.6% of the words have plosives. In the German version 62.5% of the words chosen have fricatives compared with 50% in the English version. In both versions 58.3% of the words chosen include nasals. Of those words with plosives, there are 1.77 plosives in each German word compared to 2.06 plosives in each English word. Of those words having fricatives, there are 1.3 fricatives in each German and English word.

The analysis of phonemes, i.e. timbre or tonal content, indicates that Toch carefully chose English words that not only fit parameters

TABLE II FREQUENCY DISTRIBUTION OF PHONEMES IN *FUGE AUS DER GEOGRAPHIE* (GEOGRAPHICAL FUGUE)

Phonemes in German version	Phonemes in Number of Words in TABLE I of 24 total words	Number of Instances in Words
plosive/p/b/t/d/k/g/	18	32 x in 18 words
nasal /m/n/ŋ/	14	16 x in 14 words
fricative/f/v/θ/ ð /s/ z/ʃ/ʒ/r/h/	15	20 x in 15 words
Phonemes in English version		
plosive /p/b/t/d/k/g/	16	33 x in 16 words
nasal /m/n/ŋ/	14	15 x in 14 words
fricative/f/v/θ/ ð /s/ z/ʃ/ʒ/r/h/	12	16 x in 12 words

of syllabic/rhythmic content, but also similar phonemic/tonal content. A goal of increasing the number of plosives in the English version to approximate the percentage of plosives in the German version supports the hypothesis that Toch changed *Athen* to *Tibet* (from 0 to 3 plosives) and *Ratibor* to *Trinidad* (from 2 to 3 plosives) in the English version to increase the number of plosives.

A third musical element to be considered is form. For Toch form is the "balance between tension and relaxation."[9] Tension ebbs and flows with changes of texture, dynamic levels, and the introduction of rests. Table III is a diagram of the *Fuge aus der Geographie* (Geographical Fugue) showing events in each bar of the 50-bar fugue.

The boldest line (▬▬▬) indicates the fugal subject which corresponds to the first three lines of the text *(Trinidad! and the big Mississippi and the town Honolulu and the lake Titicaca, the Popocatepetl is not in Canada rather in Mexico Mexico Mexico)*.[10] The thinner line (——————) indicates the countersubject which corresponds to the next two lines of the text *(Canada Malaga Rimini Brindisi Yes! Tibet Tibet Tibet Tibet).* [11] The dotted line (·····) coincides with that rhythmic material which is neither subject, nor countersubject. It is primarily associated with the third line of the text (*Nagasaki Yokohama Nagasaki Yokohama*) although may include words from either the first or second text lines that have rhythmic alterations from their presentation as subject or countersubject.

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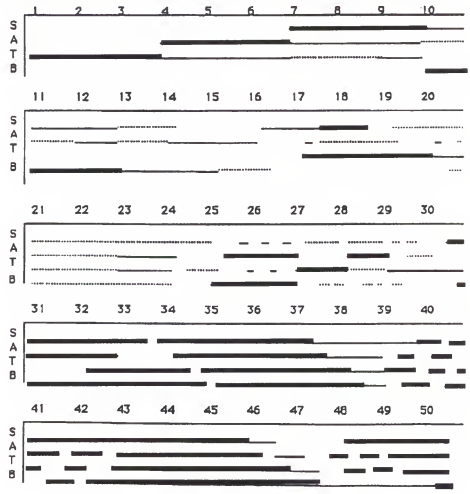
9 E. Toch 1948/1977: 157

10 Ratibor! und der Fluss Mississippi und die Stadt Honolulu und der See Titicaca der Popocatepetl liegt nicht in Kanada, sondern in Mexiko, Mexiko, Mexiko

11 Kanada Malaga Rimini Brindisi Ja! Athen Athen Athen Athen

TABLE III DIAGRAM OF *FUGE AUS DER GEOGRAPHIE*



Toch's fugue is conventional; it contains a subject, countersubject, episodes, and stretto. As seen in Figure 1, the fugue subject is three bars long and usually enters with a bold *fortissimo.*

In the exposition in bars 1-12 the subject appears in the tenor, then with its countersubject in the alto, soprano, and bass voices. The first episode, which by definition has no presentation of the subject, occurs in bars 13-17. In bar 17 the subject reappears in the tenor accompanied by a fragment of the subject in the soprano and bits of the countersubject in the soprano and alto. Episode 2, bars

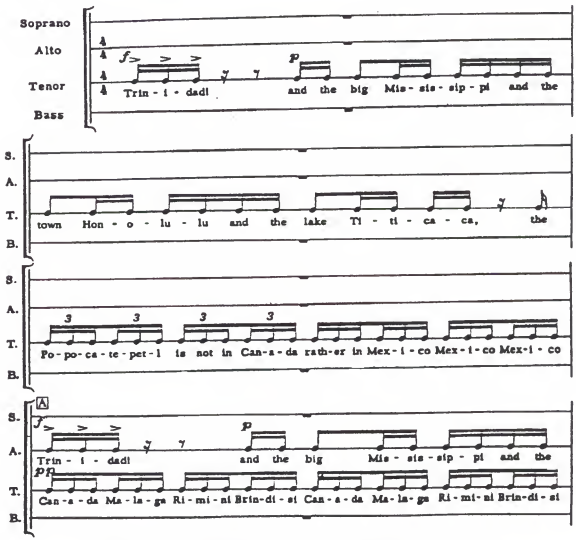
20-25, includes countersubject fragments and assigns new accentuation to words of the subject text.

Soprano
Alto
Tenor
Bass
Trin - i - dad!
and the big Mis - sis - sip - pi and the
S.
A.
T.
B.
town Hon - o - lu - lu and the lake Ti - ti - ca - ca, the
Po - po - ca - te - pet - l is not in Can - a - da rath - er in Mex - i - co Mex - i - co Mex - i - co
A
Trin - i - dad!
and the big Mis - sis - sip - pi and the
Can - a - da Ma - la - ga Ri - mi - ni Brin - di - si Can - a - da Ma - la - ga Ri - mi - ni Brin - di - si

Figure 1 Toch*Fuge aus der Geographie* Bars 1-4

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The subject reenters in the bass in bar 25 in stretto with the alto after a quarter-beat delay. A four-voice stretto begins in Figure 2 bar 30 initiated by the soprano and bass entries.
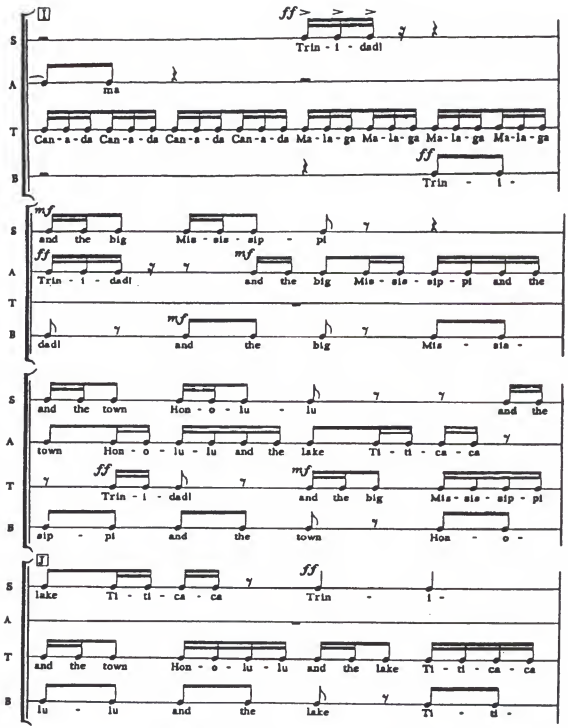
Figure 2 Toch*Fuge aus der Geographie* Bars 30-33

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Stretto continues in bars 33-38 with several changes. The first word (Trinidad) is augmented beginning in bar 33, and the entries occur in SATB order at regular half-note intervals. Toch increases a crescendo in bars 37-38. From bars 39-50 the four-voice
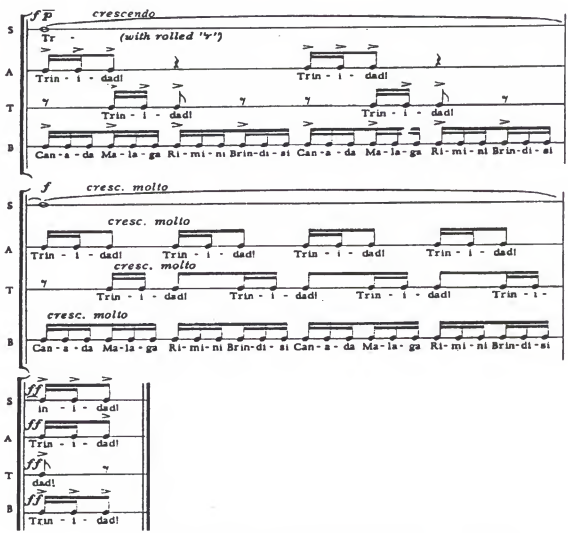
Figure 3 Toch*Fuge aus der Geographie* Bars 48-50

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stretto continues. As seen in Figure 3 bars 48-50, rhythmic activity and tension continue to the end of the composition. A rolled /r/

pedalpoint in the soprano beginning in bar 48 builds to a climax with the entire choir exclaiming *Ratibor* (Trinidad) in unison in bar 50.

It is clear from the foregoing analysis that Toch carefully organized both rhythm and timbre, independent of textual meaning or pitch, into a musical form. Text has a double function; it serves as a rhythmic generating device, and the source of timbre. In contrast to choral works specifying pitches, here pitches are unspecified. Given that harmony and melody depend on specific pitches, they are not among the musical elements discussed. Since the fugue is *a cappella*, orchestration is also not part of this analysis.

In conclusion, in reference to the creative origins of the suite, Toch succeeds in contrasting organized elements with babble. In other words, he creates babble using carefully organized musical elements. The *Geographical Fugue* is an example of a hybrid "both-and" composition. Toch uses conventional techniques such as "imitative" counterpoint, stretto, augmentation, close motivic unity, and an insistent motoric rhythm which were popular in the Baroque era. He combines these conventional techniques unconventionally with a speaking chorus. The juxtaposition of opposing forces is also evident in other choral works such as Toch's cantata *Das Wasser* discussed in the next section.

Gesprochene Musik Suite in Historical Context

Poets and composers before Toch had experimented with producing musical effects using speech. Recitative has a long history in occidental operas, cantatas, and oratorios whereby the spoken word is assigned pitches but has great rhythmic freedom. Toch's play

with speech sounds and words as sonorous events is reminiscent of the literary work of symbolist poets who, between 1880 and 1895, were exploring musical properties of language. In symbolism, "symbols lacking apparent logical relation are put together in a pattern" and words are used "for their musical effect, without very much attention to precise meaning."[12]

Near the end of the nineteenth century in Germany, composers were looking for ways to more precisely connect the spoken voice's rhythms to notated music. Engelbert Humperdinck (1854-1921) used *Sprechstimme* in his melodrama *Königskinder* (1897) seen in Figure 4. This notation was later employed by Schönberg in *Pierrot Lunaire* (1912) to show the many possibilities of using the spoken voice musically.[13]
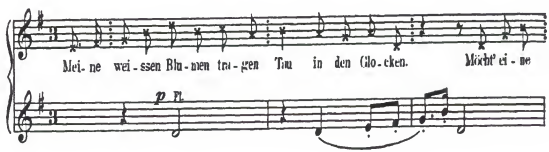
Figure 4 Humperdinck *Königskinder* 1b

Lautgedichte (Sound Poems) were familiar to the German public, and can be traced chronologically in twentieth-century German literature. Paul Scheerbart invented words in his abstract poem beginning *Kikakoku! Ekoralaps! Wiso kollipanda opolôsa* which

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12 Holman 1980: 437
13 Stuckenschmidt 1969: 63

appeared in *Ein Eisenbahnroman, ich liebe dich* (A Railway Novel, I Love You) (1900). [14]

Christian Morgenstern, who wrote *Egon und Emilie* which Toch set to music as a chamber opera in 1928, invented words in his poem *Das grosse Lalula* that begins *Kroklokwafzi? Semememi! Seiokrontoprafriplo.* This abstract poem in *Galgenlieder* (1905)[15] was popular, and part of the repertoire at the Dadaist Cabaret Voltaire.[16]

In 1916 Dadaist Hugo Ball also wrote a sound-poem beginning *gadji beri bimba*[17] in which he invented words. In the same year, Dadaist Richard Huelsenbeck created a poem based on sounds of letters. His *Chorus Sanctus* [18] from *Phantastischen Gebeten* (1916) begins *aao aei iii oii.*

In his Manifesto of 1918 Richard Huelsenbeck states, "Life appears as a simultaneous muddle of noises, colours, and spiritual rhythms, which is taken unmodified into Dadaist art. The SIMULTANEIST poem teaches a sense of the merry-go-round of all things."[19] Dada was a movement in art and literature founded c. 1916 in Zurich.[20] In the 1920s Berlin Dadaists were redefining their culture and manipulating linguistic, visual, and auditory conventions in an effort to reveal how they were generated and how they functioned.[21]

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14 Richter 1965: 120
15 Morgenstern 1979: 16
16 Kleinschmidt 1969: xxviii
17 Huelsenbeck 1969: 61
18 Huelsenbeck 1964: 205
19 Richter 1965: 106
20 Drabble 1985
21 Benson 1985: 131, 134

Dadaists were active in Hanover 1923-1932. Kurt Schwitters (1887-1948), originator of Merz art, created an *Ursonate* in 1924/5. The following is a brief excerpt from the first part of the *Ursonate*.[22]

> Fümms bö wö fümms bö wö fümmes bö wö tääää?
> Fümms bö wö fümms bö wö fümms bö wö tää zää Uuuu?
> Rattatata tattatara tattatata
> Rinnzekete bee bee nnz krr müüüü?

Huelsenbeck's "simultaneous muddle" calls to mind Toch's discussion about how his three-movement *Gesprochene Musik* suite originated in his chance experiences with the sound of babble of simultaneous conversations of human voices. Toch, like Huelsenbeck in his *Chorus Sanctus*, and Schwitters in his *Ursonate*, used disassociative speech sounds in the unpublished first and second movements of *Gesprochene Musik (1930)*. The texts of the unpublished first and second movements use phonemes to provide timbre and rhythm.

Movement one of *Gesprochene Musik* begins *o a o a o a tiriliri*. The text has contrasting consonants and vowels. The beginning of movement two of *Gesprochene Musik* is*ta tam ta tam ta tam begobum gobetiga litipiti*. Movement two includes strings of one-syllable plosive-plus-vowel composites drawn from the following possiblities: /pi, pe, pa, pam, po, be, bo, bum, ti, te, ta, tam, to, tu, di, ki, ka, ko, gi, ga, go/. Combinations with /t/ are most frequent, followed by /p, b, g, k/, and /d/. Some of the syllables are German pronunciations of alphabet letters, for example, b is /be/, p is /pe/, t is /te/, k is /ka/. Whereas in these first and second unpublished

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[22] Richter 1965: 143

movements Toch used disassociative speech sounds, the published third movement *Fuge aus der Geographie* used recognizable words but in a relatively meaningless syntax.

These first two movments are in 4/4 meter with the quarter note equaling a brisk 144. In *The Unpublished Works of Ernst Toch* Johnson confirms that, "Despite their innovations, the first two pieces have been almost completely ignored in favor of the third. This may have been due in no small part to the performance difficulties arising from the avoidance of recognizable words."[23]

Toch's work differs from most of the Dada[24] authors in that as a composer, Toch created phonetic poetry, then used it as the basis of musical compositions. No documentary evidence has been found linking Toch to the Dada movement, yet we see parallels. Given Toch's temporal and geographic proximity, it is unlikely that he was unaware of activities of Dadaists in Germany. However, without documentary evidence in the form of Toch's own writings, it is only possible to say that he may have been tangentially involved in the Dada movement without actively promoting it.

Das Wasser (The Water), op. 53 (1930)

Das Wasser is a 19-minute secular cantata in German for tenor solo, baritone solo, narrator, three-part women's, men's or children's chorus, flute, trumpet, percussion, 6-12 violins, 4-6 cellos, and contrabass on a text by the novelist Alfred Döblin (1878-1957).[25] In

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[23] Johnson 1973: 147

[24] For more information refer to the video, *Germany Dada--Dada from Z to A*, available from Tamarelle's International Films, 110 Cohasset Stage Road, Chico, CA 95926 tel. (916) 895-3429.

[25] Alfred Döblin, known for his *Berlin Alexanderplatz*, studied medicine in

August 1922, *Das Wasser* appeared as a six-page essay without rhymed verse in *Die Neue Rundschau.*[26] A slightly altered version was published in *Das Ich über der Natur*[27] in Berlin in 1927. A handwritten manuscript of the text of *Das Wasser* corresponding to Toch's musical version was discovered in the UCLA Toch Archive.

Toch's version premiered during 17-21 June 1930. Clippings in the UCLA Toch Archive document performances in Germany in February 1933, however, no clippings were found to indicate performances thereafter. The solo parts are difficult. They are appropriate for professionally trained singers in contrast to the choral parts which are suitable for amateur choruses.

Complexity in this multi-movement choral work is the result of a "both-and" phenomenon whose source is stylistic contradiction that yields several layers of meaning. In *Das Wasser* Toch juxtaposes an idealistic baritone who focuses on metaphysics with a realistic tenor who is concerned with physical and chemical properties of water. Toch yields uncompromising oppositions by superimposing conventional forms and techniques popular in the Classical and Romantic stylistic periods within the structure of a cantata which was popular in the Baroque era. Conventional techniques are combined in an unconventional way.

Toch states he was attracted to the opposition of the two characters, a calm narrator and choir, and to the didactic tone of Alfred Döblin's writings in which humor and warmth sound quietly.

Berlin and Freiburg. A Social Democrat and Jew, he moved to France in August 1933 then to the United States (Garland 1976).

[26] Döblin 1922

[27] Müller-Salget 1972: 204

> Als mir Döblin das "Wasser" vorlas, da "klang" es in mir; und darum habe ich es komponiert. . . . Sie liegt im Gegensätzlichen der beiden "Figuren" und in den neutralen Ruhepunkten von Sprecher und Chor, und sie liegt endlich im didaktischen Ton, in welchem Humor und Wärme leise anklingen.[28]

A critic for the *Düsseldorfer-Lokal Zeitung* declared that Toch used the form elements of the teaching piece as a virtuoso, humorous ironic fencing mirror, "benutzt hier Toch . . . die Formelemente des Lehrstücks zu einer virtuosen, humorig ironischen Spiegelfechterei."[29]

For Döblin the fact that water is in all organic beings proves the unity of life.[30] It is a means by which an individual is one with the cosmos. Döblin shows there is no dualism between spirit and matter by depicting two human representatives engaged in dialog in which each presents his viewpoint, and ultimately supporting unity.

Interrelationship of Text and Music

Toch's eight-movement cantata *Das Wasser* follows a conventional structure popular in the Baroque era, including a succession of recitatives, arias, duets, and choruses. Movements are joined by the narrator's rhymed spoken verse. It resembles the cantatas of Johann Sebastian Bach as an allegorical[31] composition, and in its small scale requiring only two soloists, narrator, choir, and

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28 E. Toch *Melos* 1930: 221-222

29 30 April 1932 clipping in UCLA Toch Archive

30 Kort 1974: 48

31 *Allegory*: a story in which people, things, and happenings have another meaning, as in a fable or parable; allegories are used for teaching or explaining; symbolic narration or description (McKechnie1983).

chamber orchestra. Unusual in a Baroque cantata is Toch's amalgam of compositional techniques popular in later centuries.

The German text of Toch's cantata combines rhymed verse and unrhymed prose. It was found in manuscript form in the UCLA Toch Archive. This text differs considerably from the six-page published essay entitled *Das Wasser*.

In movement I the narrator sets the scene for the cantata with a rhymed couplet. The English translation was done by the researcher.

> Sprecher Es gehen zwei am Meer entlang,
> Ein Gespräch fängt zwischen ihnen an.
>
> Narrator As two people walk along the sea,
> a conversation begins between them.

Movement I is a brisk instrumental introduction marked *Straff* (taut) with the quarter note equaling 132. In the exposition, the first theme has balanced four-bar antecedent and consequent phrases, and meter changes. It is presented by unison *fortissimo* violins, cellos, and contrabass in Figure 5 bars 1-8.

Figure 5 bars 1-2 are repeated in bars 3-4 to comprise the antecedent phrase. In the consequent phrase, syncopation occurs in bars 5 and 8, sequences in bars 5 and 6, and a descending whole-tone scale in bars 7 and 8. Beginning in bar 9 the trumpet repeats the first theme accompanied by a countermelody with an insistent motoric eighth-note rhythm in the cellos.

In the remainder of Movement I, Toch develops the dotted-eighth-plus-sixteenth-note motive first seen in bar 5. He presents
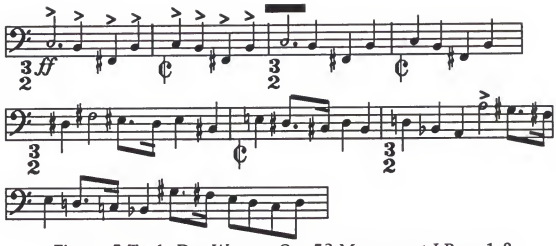
Figure 5 Toch *Das Wasser*, Op. 53 Movement I Bars 1-8

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the first two bars of the first theme in different keys. Although a double exposition and development exist, no recapitulation occurs. Therefore the movement is termed "quasi sonata." Toch concludes the movement with a crescendo to a massive *fortissimo* C major chord and accented pause. He defines the point of articulation between movements I and II by changes in tempo, dynamic level, rhythm, melody, and instrumentation.

Movement II introduces the two characters. This duet between the tenor and baritone is in unrhymed verse. It begins with a "somewhat relaxed" tempo, *piano* dynamic level, and "plodding motive" in violins and cellos. This motivic designation refers to the slow pace and the tenor being grounded in physical reality. A final rhymed couplet by the narrator foretells of future activity.

Tenor Wenn wir beide so langsam trotten,
Werden wir morgen zu Hause sein.
Bariton Das Meer ist ein wunderbares Ding.
Tenor Wir wollen nach Haus!

Tenor If we walk so slowly,
We will be home tomorrow.
Baritone The sea is a wonderful thing.
Tenor We want to go home!

The tenor enters for the first time in Figure 6 bar 45 with eighth-note surface activity and a repeated two-bar phrase in a narrow melodic range over the "plodding motive" in staccato strings. The baritone first enters in bar 49 to extol the wonders of the living
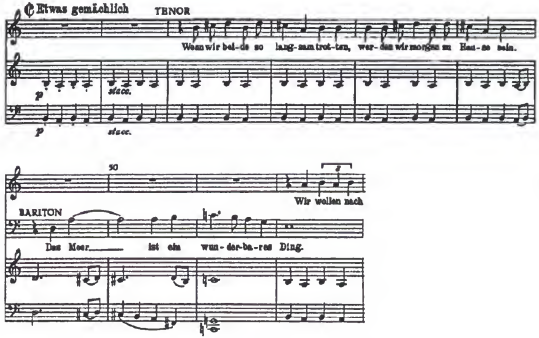
Figure 6 Toch *Das Wasser*, Op. 53 Movement II Bars 43-52

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sea. In contrast to the tenor and musically suggestive of an expansive spirit, he is supported by an accompaniment that is free of the "plodding motive." This is an example of how Toch musically contrasts the two different characters.

Contradiction of meaning involves paradoxical contrast. Tonal ambiguity is achieved through the superimposition of independent melodic lines focusing on different tonal centers. Nonfunctional harmonic progressions are the result of the vertical intersection of these tonally ambiguous lines. The two soloists, choir and strings express different views in Figure 7 bars 66-70. The choir monophonically echoes the baritone.

Bariton Ich sah es nicht immer so.
Das Wasser ist lebendig!
Choir Das Wasser ist lebendig.
Tenor Hier hast du Bleistift und Papier. Das wird ein Gedicht. Zum Lachen! Wo ist das Meer lebendig!

Baritone I didn't always see it so. The water is alive!
Choir The water is alive.
Tenor Here is pencil and paper. This will be a poem. Ridiculous! Where is the sea alive!

Toch defines the transition to movement III by changing tempo, dynamic level, melody, harmony, rhythm, and instrumentation. He ends movement II with a *fortissimo* F# major chord held a dotted half note with fermata.

In Movement III the tenor lists physical and chemical attributes of water, and the baritone asks for clarification. As in movement II, the choir monophonically echoes the words of the soloist. The narrator closes with a rhymed couplet.
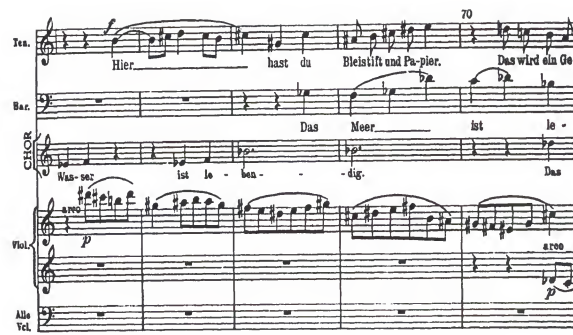
Figure 7 Toch *Das Wasser*, Op. 53 Movement II Bars 66-70

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Tenor Das Meer, meine Damen und Herrn, ist aufzufassen als ein grosser Topf. Leider ist keine Milch drin, sondern nur salziges Wasser. Zwei Komma fünf Prozent Salz hat schrecklicher Weise das Meer. . . . Mehr, meine Damen und Herrn, ist vom pp Meer nicht bekannt.
Bariton Und was ist das Wasser?

Tenor The sea, ladies and gentlemen, has to be understood as a large pot. Too bad that there is no milk in it, but only salt water. Terrible to think of it but the sea has two point five percent salt. . . . More[32] ladies and gentlemen, is not known from that sea.
Baritone And what is the water?

32 'Mehr' ('more' in English) is a homonym for 'Meer' which means 'sea' in German.

This tenor and baritone duet with chorus is in a five-part rondo form popular in the Classical period. It is marked *Allegro* with the quarter note equaling 138. In Figure 8, Theme A is presented at a *piano* dynamic level in the first violins in bars 84-85. This theme unifies the movement by its periodic repetition. Its continuous melodic unfoldment and insistent eighth and sixteenth note motoric rhythm were popular in the Baroque era.
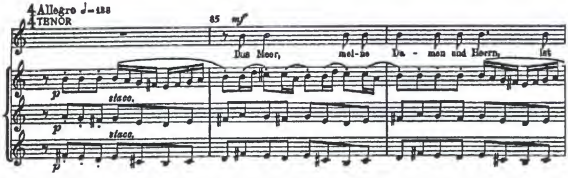
Figure 8 Toch *Das Wasser*, Op. 53 Movement III Bars 84-86

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After listing physical and chemical properties of water the tenor unexpectedly critiques his own factual declarations stating, *Im Übrigen ist es langweilig und ohne Humor* (By the way it is boring and without humor) in Figure 9 bars 140-142. He immediately contradicts this statement declaring, *Es scheint, dir kommt das nicht so vor* (It appears that it doesn't seem that way to you) in bars 143-144 meaning it is *not* boring and it *is* humorous.
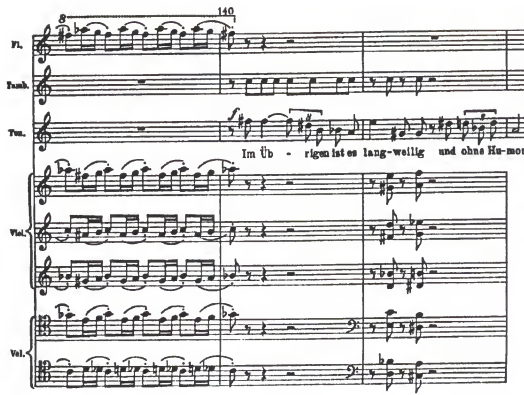
Figure 9 Toch *Das Wasser*, Op. 53 Movement III Bars 139-142

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Döblin's sudden change to rhymed verse tends to draw attention to the tenor's text. Toch emphasizes this rhymed text by suddenly setting it *a cappella* in contrast to a massive homophonic texture and active rhythm. Expectations of order in music and text are broken, and familiar elements are placed in unfamiliar contexts giving way to humor.

Toch defines the next major point of articulation by changing tempo, dynamic level, rhythm, harmony, melody, and orchestration.

He ends movement III with a descending triadic unison flourish to a *fortissimo* C and accented pause.

Movement IV is a tenor and baritone recitative in which the baritone presents his point of view and the tenor comments. The baritone then expands on his ideas in an aria and their debate continues. In contrast to earlier movements, the majority of the dialog between the baritone and tenor is in rhymed verse. The movement begins *Quasi grave* with the quarter note equaling 96 and has a changing meter. In Figure 10 bars 157-159, tritones in the low strings provide a tense pulse over which violins and cellos play a new theme in unison.
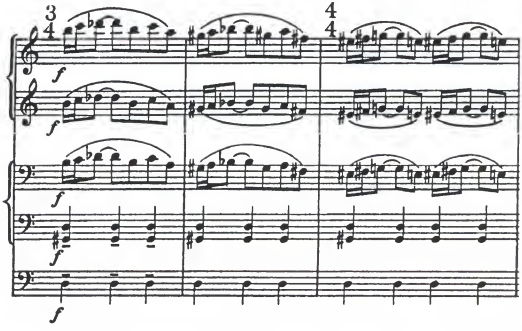
Figure 10 Toch*Das Wasser*, Op. 53 Movement IV Bars 157-159

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Tension mounts during the baritone's recitative and overflows into an aria, a romantic outpouring on the essence of water beginning in Figure 11 bar 200. Nonfunctional harmonic progressions are the result of the vertical intersection of chromatic and tonally ambiguous lines.

> Bariton Sieh! Was hier zu unsern Füssen liegt, ist Urwesen, die grosse Wassergewalt. Hier heisst sie Meer, aber sie füllt die ganze Erde an.
> Alles auf der Erde will atmen
> und nichts Lebendes kann das Wasser entraten. . . .
> Tenor Und bleibt doch immer H zwei O!
>
> Baritone See! What lays here at our feet, is the original being, the great power of water. Here we call it sea, but it fills the entire earth. Everything on the earth wants to breathe and nothing alive can get by without water. . . .
> Tenor And remains still always H two O!

Melodic changes build tension. The melody gradually ascends chromatically to a peak in Figure 11 bar 205. The tenor, however, is not convinced that water is anything but H2O. Movement IV ends inconclusively on a pizzicato G and pause.

In *The Shaping Forces of Music* Toch contrasts two types of counterpoint, the "imitative" type of Johann Sebastian Bach which he considers has an ornamental function, and the "fermentative" type of Richard Wagner which has formative power.[33] In movement IV, "fermentative" counterpoint prevails with free invention, independent melodic lines, unequal phrase groupings, and elastic rhythm seen in Figure 11. This type of counterpoint tends to be associated with the baritone.

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[33] E. Toch 1948/1977: 140-3
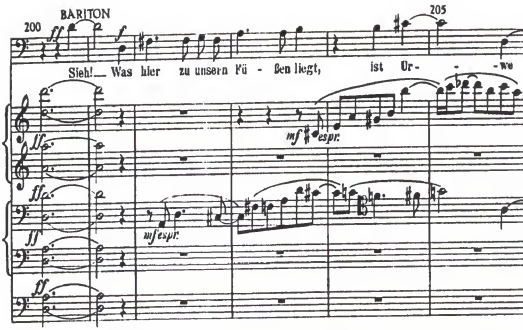
Figure 11 Toch *Das Wasser*, Op. 53 Movement IV Bars 200-205

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In Movement V the choir represents the voice of the people questioning the essence of water. Once again the narrator comments on the action in a couplet with rhymed verse.

Chor Das Wasser, das Wasser, was ist das Wasser?
Sprecher So der Chor,
der Spötter drängt seine Antwort vor.

Choir Water, water, what is water? (often repeated)
Narrator So much for the choir,
The scoffer pushes forth his answer.

In contrast to the preceding movement, in movement V Toch uses "imitative counterpoint" with close thematic unity and triadic

harmonies seen in Figure 12 bars 269-275. Continuous motivic unfoldment, sequences, and an insistent motoric rhythm were popular in compositions by Johann Sebastian Bach.

Toch introduces complexities of stretto in bars 311-320. Tension mounts as the choir gradually ascends chromatically in unison from c1-a flat 2 *con tutta forza.* An abrupt f minor chord ends movement V.
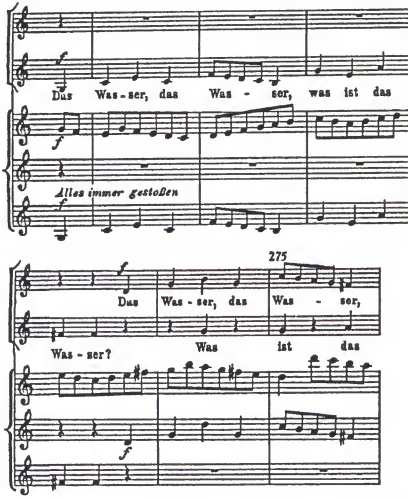
Figure 12 Toch*Das Wasser*, Op. 53 Movement V Bars 269-275

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Movement VI begins *Allegro commodo* with the quarter note equaling 112 and a consistent 4/4 meter throughout. In a brief orchestral introduction Toch recalls the "plodding motive" associated with the tenor in movement II. Here this motive appears as a steady eighth note f#-e flat alternation in the strings in the orchestral introduction in Figure 13.
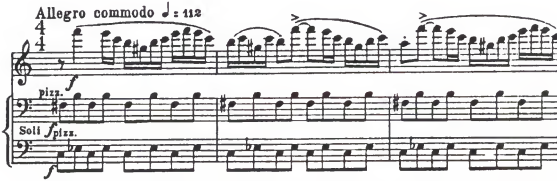
Figure 13 Toch*Das Wasser*, Op. 53 Movement VI Bars 341-343

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In movement VI the tenor sings a rhymed strophic arietta about the realities of heat and light. Once again the narrator propels action in a rhymed couplet.

Tenor Weisse Kohle, unsre Kochtöpfe zu heizen,
weisse Kohle unsre Stuben zu beleuchten.
Wieviel Kilowatt in der Stunde?

Tenor White coal, to heat our cooking pots,
White coal to light our rooms.
How many kilowatts per hour?

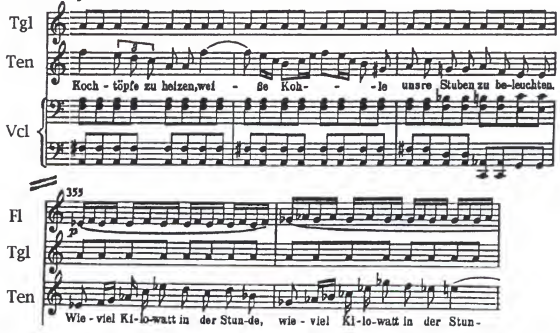
The "plodding motive" continues to accompany the tenor during his arietta. It is evident in Figure 14 in the flute part while cellos and a triangle maintain a steady eighth-note pulse. The reoccurrence in this movement of the "plodding motive" with the tenor unifies the composition and functions as the tenor's *leitmotiv*. This same motive was identified in Toch's chamber opera *Edgar and Emily* (1928) where it occurred during periods of time in which Emily waited for Edgar. Thus in the context of the opera it was dubbed "waiting motive" by the researcher.

Tgl
Ten
Koch - töpfe zu holzen,wei - se Koh- - - le unsre Stuben zu be-leuchten.
Vcl
353
Fl
Tgl
Ten
Wie - viel Ki-lo-watt in der Stun-de, wie - viel Ki-lo-watt in der Stun-

Figure 14 Toch *Das Wasser*, Op. 53 Movement VI Bars 352-356

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Each of two verses of the arietta is followed by a refrain *Wieviel Kilowatt in der Stunde?* in Figure 14 bars 355-356. The

movement ends with an inconclusive a minor chord in second inversion.

In movement VII the baritone elaborates on his point of view in unrhymed prose. The choir continues to wonder about the essence of water and the narrator comments in a rhymed couplet.

> Chor Das Wasser, was ist das Wasser?
> Bariton Im Wasser fliessen wir, Wasser sind wir auch. Das Wasser lebt im Meer und in den Flüssen. Das Wasser lebt auch in uns Menschen. . . .
> Sprecher Es scheint, das Gespräch wendet sich. Wohin, wohin wendet es sich?
>
> Choir Water, water, what is water? (repeated)
> Baritone We flow in the water, we also are water. Water lives in the sea and in the rivers. Water lives also in us people. . . .
> Narrator It seems that the conversation is changing. To where, to where does it turn?

The legato subject in Figure 15 bars 382-397 in the cellos is answered at the octave by the violins in bar 392. Beginning in bar 394 Toch superimposes the baritone's independent melodic line onto "imitative" counterpoint in the orchestra. This simultaneous overlapping of different layers which interweave suggests "contradiction adapted."

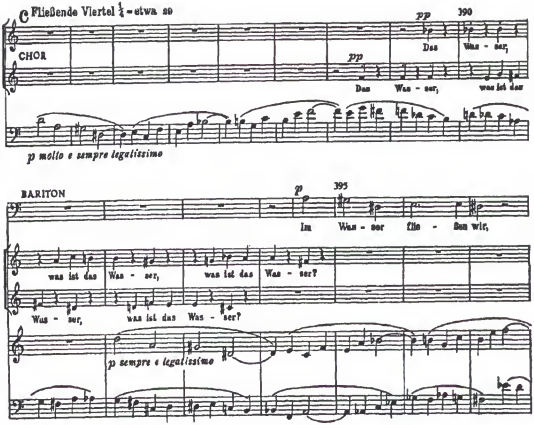
Toch uses conventional fugal techniques including an inverted subject beginning in bar 423, and stretto in bars 433-437. Toch further contributes tension by gradually ascending chromatically in bars 475-480 to a melodic peak. The Choir insistently mono-

Fließende Viertel ♩ = etwa 80
CHOR
pp
390
Das Was - ser,
Das Was - ser, was ist das
p molto e sempre legatissimo
BARITON
p
395
Im Was - ser fließ - Bun wir,
was ist das Was - ser, was ist das Was - ser?
Was - ser, was ist das Was - ser?
p sempre e legatissimo

Figure 15 Toch *Das Wasser*, Op. 53 Movement VII Bars 382-397

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phonically intones *Was ist das Wasser*? Toch ends movement VII in B flat major.

Movement VIII begins calmly with the quarter note equaling 80. In a brief duet with unrhymed prose, the tenor quietly questions his substance while the baritone affirms his own position.

Tenor Und ich bin also nichts als Wasser, und vielleicht auch noch Eiweiss und Salz?
Bariton Du weisst nicht, was du damit alles bist! Ich will

dich nicht erniedrigen, sondern zu recht stellen und erhöh'n, dich öffnen und bereichern. Diese Welt ist ganz deine, was du um dich erblickst, bist du, bist alles du!

Tenor And I am therefore nothing but water, and maybe also a bit of protein and salt?
Baritone You don't know, what you are with all of that! I don't want to put you down, but correct and lift you, open and enrich you. This world is entirely yours, what you notice around you, you are, you are all!

In response to the tenor, a trio of baritone, flute, and violin answer. The flute imitates the violin while the baritone sings an independent line which can be seen in Figure 16 bars 530-532.
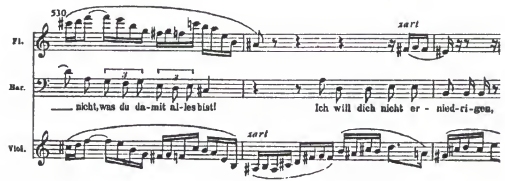
Figure 16 Toch*Das Wasser*, Op. 53 Movement VIII Bars 530-532

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Toch accentuates the baritone's declaration that man is one with the cosmos. He inserts a trumpet fanfare, drum roll, melodic ascent, and crescendo to a *fortissimo* choral homophonic entry in Figure 17 bar 543. The tempo changes to *Allegro* with the quarter note equaling 138-144. The narrator offers final remarks in a

rhymed couplet. The cantata ends with a large choral finale in unrhymed prose praising the great living water.
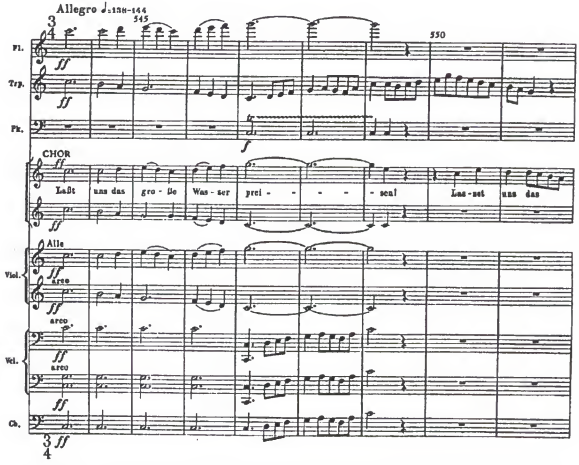
Figure 17 Toch*Das Wasser*, Op. 53 Movement VIII Bars 543-551

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Sprecher Beendet ist die Belehrung,
dem grossen Wasser erweisen sie Verehrung.
Chor Lasset uns das grosse Wasser preisen! . . . Es ist die Kraft, die aus den Bergen bricht, Bäume und Blumen treibt sie auf durch Tiere und Menschen nimmt sie ihren Lauf.

Narrator The instruction is finished now,
they honor the great water.
Choir Let us praise the great water! (repeated) . . . It is the power which breaks out of the mountains, flows over trees and flowers, through animals and people it runs its course.

Toch's grand finale, *Lasst uns das grosse Wasser preisen!* resembles Johann Sebastian Bach's (1685-1750) *Jauchzet, frohlocket, auf, preiset die Tage*[34] for the first Christmas day from his *Weihnachtsoratorium* in Figure 18. Both are fast contrapuntal choruses of praise in triple meter that are tonally centered in major keys. Both have a chamber orchestra of trumpet, flute, drum, violin divisi, viola, cello, and contrabass.

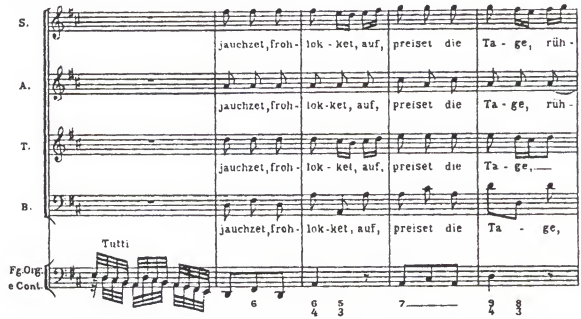

Figure 18 J. S. Bach *Weihnachtsoratorium* Bars 42-46

[34] Jauchzet, frolocket, auf, preiset die Tage, rühmet, was heute der Höchste getan! Lasset das Zagen, verbannet die Klage, stimmet voll Jauchzen und Fröhlichkeit an! Dienet dem Höchsten mit herrlichen Chören lasst uns den Namen des Herrschers verehren (J.S.Bach 1734/1935).

In contrast to Bach's setting, Toch does not include an oboe or harpsichord. Toch's melody is different. Bach has a four-voice mixed choir whereas Toch writes for a children's, women's, or men's chorus.

Toch begins the finale with imitative counterpoint, close thematic unity, continuous motivic unfoldment, and insistent motoric rhythm reminiscent of J.S. Bach. He introduces a new theme in bar 563 in the cellos. This new theme is presented in bitonal stretto in the orchestra seen in Figure 19 bars 586-591.
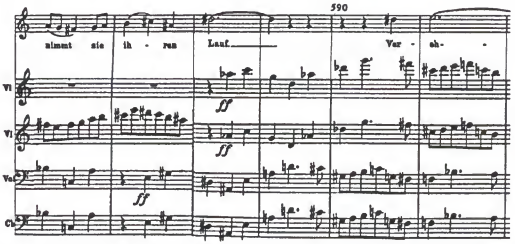
Figure 19 Toch*Das Wasser*, Op. 53 Movement VIII Bars 586-591

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Toch learned to reconcile polyphonic and homophonic writing from Wolfgang Amadeus Mozart whom he considered to be "the great exponent of this style."[35] He ends movement VIII with tutti *fortissimo* homophonic C Major chords.

[35] E.Toch 1948/1977: 143

In summary, Table IV Structure of *Das Wasser* is a concise overview of the movements in the cantata, their form, duration, tempo, vocalists needed, and orchestration. The right-hand column indicates whether Toch added flute, trumpet, and/or percussion to the string orchestra.

TABLE IV STRUCTURE OF *DAS WASSER*

Movement	Form	Duration	Tempo	Vocalists	Strings+
I	quasi-sonata	1 minute	taut *=132	no	Fl Tpt Prcs
II	organic	1.5 minutes	somewhat relaxed	T B choir	Tpt
III	rondo ABACA	2 minutes	fast * =138	T B choir	Fl Tpt Prcs
IV	organic	3.5 minutes	grave * =96	T B	(only strings)
V	fugal technique	1.5 minutes	fast *=144	choir	Fl Tpt Prcs
VI	strophic	1.5 minutes	fast *=112	T	Fl Prcs
VII	fugal technique	5 minutes	flowing *=29	B choir	Fl Tpt
VIII	fugal technique	3 minutes	* =80 *=138	T B choir	Fl Tpt Prcs

* means quarter note

Toch planned contrast in form, techniques, duration, tempo, and orchestration between movements. He altered texture, harmony, melody, rhythm, dynamic level, and used spoken narration in rhymed couplets to define points of articulation. It has been seen that Toch arranged movements in a way that encourages a directional flow of tension and relaxation.

Rhythmically, the meter is stable in the second, third, sixth, and seventh movements. There are frequent meter changes in thefirst, fourth, fifth, and eighth movements. Toch contrasted fast and slower tempos in the cantata as seen in Table IV. Rhythmic motives such as the "plodding motive" in movements II and VI tend to unify the composition.

Harmonically, accidentals indicate tonal centers rather than the key signature which in the common practice period would indicate either C major or a minor. Although the majority of the cantata does not consistently follow triadic harmonic progessions, movements end in C major, F# major, the note c, the note g, f minor, a minor, B flat major, and C major. The closure of half of the movements relate to the key signature. Toch uses a variety of harmonic tools including triadic harmony, bitonality, and expanded harmony such as chromaticism for affective color.

Melodically, shape and growth are achieved by introduction of new material, variation, and repetition. Melodic ranges are tenor soloist C-g1, baritone soloist B flat-f1, and if a women's or children's chorus, sopranos I f#1-a2, sopranos II c1-a flat 2, and altos g-d2. Dynamic levels range from *pianissimo* to *fortissimo*. Crescendos and decrescendos direct motion. Often crescendos work with melodic ascent to contribute to directional motion and build tension to a melodic peak.

Text is set predominantly syllabically, although melismatic text setting is evident. Melodic motion ranges from level, to conjunct with primarily stepwise motion, to disjunct with occasional sixth, seventh or octave leaps such as in the baritone's aria in movement IV.

In conclusion, the complexity of *Das Wasser* appears to be the result of a hybrid "both-and" phenomenon whose source is stylistic contradiction that yields several layers of meaning. Contradiction of meaning involves paradoxical contrast. The simultaneous overlapping of different layers which are visible but interweave suggests "contradiction adapted" as was seen in movement VII. "Contradiction juxtaposed" is suggested when different compositional techniques occurring sequentially are strongly contrasted; for example, "fermentative" counterpoint appears in movement IV and "imitative" counterpoint in movement V.

Toch juxtaposes compositional techniques popular in earlier eras. Techniques prevalent in the romantic era include the use of expanded tonality with chromaticism, tapering dynamic changes, and gradual ascent to a melodic climax. Tonal ambiguity is achieved through the superimposition of independent melodic lines focusing on different tonal centers in "fermentative" counterpoint.

Techniques popular in the Baroque era include "imitative" counterpoint with stretto and inverted subject, close thematic unity, insistent motoric rhythm, and continuous motivic unfoldment in a cantata structure. Balanced four-bar antecedent and consequent phrases, rondo and strophic form, and triadic harmonies used structurally as final chords of movements, were widespread during the Classical period.

Toch uses conventional compositional fugal techniques in an unconventional way. In *The Shaping Forces in Music* he states that the meaning of counterpoint is to "produce a discussion in point of contrasting ideas, voicing the pros and cons, and thus resulting in

clarification and final shaping of the issue."[36] Toch's use of different types of counterpoint in *Das Wasser* is an appropriate choice to represent Döblin's contradictory positions embodied in the two characters.

It has been seen that expectations of order in music and text are broken, and familiar elements are placed in unfamiliar contexts giving way to humor. Complexity and contradiction can also be found in Toch's choral works of a much smaller scale such as *Es sass ein Fuchs* (There Sat a Fox) and *Es sitzt ein Vogel* (There Sits a Bird) discussed in the next section of this study.

Der Tierkreis, Op. 52: Es sass ein Fuchs (There Sat a Fox) (1930) and *Es sitzt ein Vogel* (There Sits a Bird) (1930)

Toch set each of these one-minute secular pieces of moderate difficulty for a small two-part women's or children's *a cappella* chorus. Both are in *Das neue Chorbuch, Heft 7* (1930) edited by Erich Katz. They are based on poems by Wilhelm Busch (1832-1908), a German artist and writer who is as famous for his caricatures and comic drawings as for such humorous writings as *Max and Moritz*.[37] Both poems appeared in 1874 in a popular collection of eighty poems entitled *Kritik des Herzens (Critique of the Heart)* by Wilhelm Busch.[38]

Toch's settings of Busch's poems come from a three-piece cycle *Der Tierkreis (The Zodiac)*, op. 52 which includes a third unpublished composition for four-part mixed chorus entitled *Klapperstorch*

[36] E.Toch 1948/1977: 134
[37] Thorlby 1969
[38] Busch 1908

(Stork) by von Arnim.[39] The translation "Circle of Animals" is more accurate than "The Zodiac" for this song cycle about chickens, a fox, bird, cat, and stork.

The source of the "both-and" phenomenon is contradiction of content and meaning. Double meanings abound in these two brief, humorous compositions in which Wilhelm Busch and Ernst Toch use, yet simultaneously challenge conventions. As satires against complacency, they question norms and traditions.

Toch believes, "There must be form--the outer shape dictated by a work's inner organic life. That form will present, in some aspect, a struggle between differing concepts."[40] Both brief compositions are in binary form. The first piece represents the conflict between a farmer and fox. The second work depicts the tension between a cat and bird.

Es sass ein Fuchs (1930)

Interrelationship of Text and Music

The motivation of many of Busch's animals "frequently resembles that of people who are liberated from social or cultural inhibitions."[41] His criticism is directed at his society, encouraging people to "take a new look at traditional values."[42] Toch does not state the source of his version of the poem, but it matches a version published in 1908 in *Kritik des Herzens.*[43]

---

[39] Refer to Johnson 1973 for information on the unpublished *Klapperstorch* from *Der Tierkreis,* Op.52 (1930).
[40] UCLA Toch Archive Articles and Essays Box 3, No. 33
[41] Lotze 1979: 31
[42] Lotze 1979: 42
[43] Busch 1908: 49

In his poem Busch is advising the dissident middle class about the double-dealing of the aristocracy. Like German rulers who offered amnesty to the revolutionaries of 1848, then seized and executed trusting opponents, the farmer seeks to capture the fox. But the crafty animal will not be fooled. He not only refuses the offer of safe conduct, but announces that another fox has just been born, suggesting that some animosities endure forever.

Busch's 14-line poem is divided into two unequal parts of eight and six lines. Except for its rhyme scheme of AABBCCDD EEFFGG, it adheres to the classical form of an Italian Petrarchan sonnet. A sonnet is divided into two sections. The first is an eight-line "octave" rhyming ABBAABBA that presents a narrative, states a proposition, or raises a question. The second section is a six-line "sestet" rhyming CDECDE, CDCDCD, or CDEDCE that makes an abstract comment, applies the proposition, or solves the problem.[44]

In Busch's poem the octave opens with a couplet *(tief and Brief)* which introduces the farmer's proposition (*So und so*), has four accents per line, regular iambic meter, and an AABBCCDD rhyme scheme.

Es sass ein Fuchs im Walde tief,
Da schrieb ihm der Bauer einen Brief:
So und so, und er sollte nur kommen,
's wär Alles verziehen, was übel genommen.

A fox sat in the deep forest,
There the farmer wrote him a letter:
This and that, and he should only come,
All was forgiven, what was badly taken.

---

[44] "Sonnet" in Holman and Harmon 1986

The sestet begins with a couplet *(blut and gut)* introducing the fox's reply and shifts to irregular two or three accents per line in an EEFFGG rhyme scheme. The English translation done by the researcher is idiomatic, rather than literal, taking into account two different writing styles, one by the farmer, and the other by the fox. It considers the use of idiomatic conversational German by the fox.

Darauf schrieb der Fuchs mit Gänseblut:
Kann nicht gut.
Meine Alte mal wieder
Gekommen nieder.

To which the fox wrote with geeseblood:
Cannot do.
My old lady has just had another little one.

Wilhelm Busch challenges convention in his use of form and language. Within the classical structure of a sonnet, irregular phrases appear. Busch creates tension by juxtaposing a farmer who is trying to trick a fox, and a wily fox who outsmarts him.

The poem's binary design determines the composition's AB form with two unbalanced parts containing 14 + 11 bars. With a march tempo in 4/4 meter, Toch begins the composition in D major as indicated by the key signature.

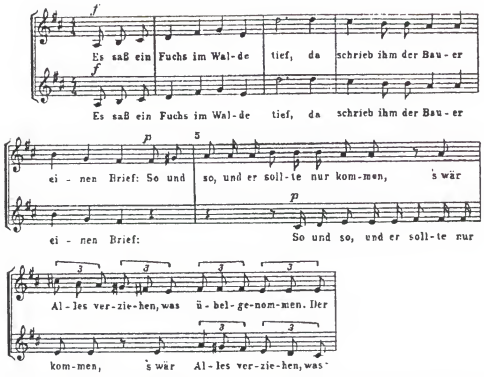
Toch sets the first two poetic lines syllabically in a *forte* straightforward unison with balanced antecedent and consequent phrases in Figure 20 bars 1-4. He begins the farmer's proposition with "imitative" counterpoint. Triplets increase surface rhythmic activity in Figure 20 bar 6. A gradual crescendo builds to a melodic peak in bar 8. Melodic ranges are sopranos a-f2 and altos g-d2.

Es saß ein Fuchs im Wal-de tief, da schrieb ihm der Bau-er
Es saß ein Fuchs im Wal-de tief, da schrieb ihm der Bau-er
ei - nen Brief: So und so, und er soll-te nur kom-men, 's wär
ei - nen Brief: So und so, und er soll-te nur
Al-les ver-zie-hen, was ü-bel-ge-nom-men. Der
kom-men, 's wär Al-les ver-zie-hen, was

Figure 20 Toch *Der Tierkreis*, Op. 52 *"Es Sass ein Fuchs"* Bars 1-6

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Toch indicates a point of articulation in Figure 21 bar 15 between the farmer's farewell and introduction of the fox's answer. Gradually rhythmic activity slows to quarter then half notes. A *poco ritardando* and decrescendo to *pianissimo* support his farewell in Figure 21 bars 13-14. Fluctuating tonal centers and chromaticism convey ambiguity in the farmer's farewell.

The fox is introduced in Figure 21 bars 15-17. Toch unifies the work by using D major tonality, *a tempo*, a *forte* dynamic level, and the same melody as in Figure 20 bars 1-2. Beginning in Figure 21

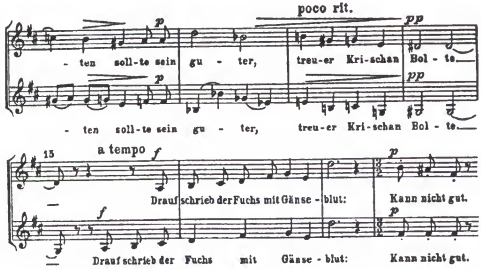
bar 18, the fox's answer musically reflects the irregularities of the text by using 3/2 and 4/4 meter. As in the farmer's proposition, Toch ambiguously wanders from the tonal orbit during the fox's answer.

poco rit.
- ten soll-te sein gu - ter, treu-er Kri-schan Bol - te.
- ten soll-te sein gu - ter, treu-er Kri-schan Bol - te.
a tempo
Drauf schrieb der Fuchs mit Gänse - blut: Kann nicht gut.
Drauf schrieb der Fuchs mit Gänse - blut: Kann nicht gut.

Figure 21 Toch *Der Tierkreis*, Op. 52 *"Es Sass ein Fuchs"* Bars 11-18

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Although the majority of the text is set syllabically, Toch uses a melisma plus crescendo and melodic peak in Figure 22 bar 22 to emphasize the word *Seele* in the fox's farewell (*Im übrigen von ganzer Seele dein Fuchs in der Höhle.* Otherwise sincerely, your fox in the cave). Then he quickly tapers the dynamic level to *pianissimo.* In contrast to the ambiguity in the farmer's extended farewell, the fox quickly leaves in bars 23-24. A clear D major tonality, *a tempo,* and *forte* dynamic level serve to unify the piece.
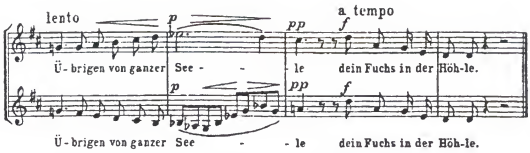
Figure 22 Toch *Der Tierkreis*, Op. 52 *"Es Sass ein Fuchs"* Bars 21-24

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In conclusion, *Es sass ein Fuchs* is a small-scale example of a "both-and" phenomenon with stylistic contradictions. Toch uses techniques popular in the Classical period such as triadic harmony, imitative counterpoint, small forces, and a clear binary form. He also uses techniques prevalent in the Romantic era such as building to a climax, ambiguous expanded tonality for affective color, and tapering dynamic level changes.

Es sitzt ein Vogel (1930)

The second of the published compositions in *Der Tierkreis* is *Es sitzt ein Vogel* about the conflict between a bird and cat. In Wilhelm Busch's poem located in *Kritik des Herzens* (1908)[45] a bird is caught in the lime spread out on a branch and cannot fly away. The cat knows this and approaches in hot expectation. Since the bird cannot do anything else, he does the one thing he can do--sing, as he awaits

[45] Busch 1908:3

his demise. This is gallows humor, and this poem is often cited as one of the best examples of the genre in German.

The twelve-line text is divided into two equal parts with four accents per line, and AABBCC DDEEFF rhyme scheme. The first six-line section introduces the two characters, a bird and cat, and establishes their conflictual situation.

Es sitzt ein Vogel auf dem Leim,
Er flattert sehr und kann nicht heim.
Ein schwarzer Kater schleicht herzu,
Die Krallen spitz,[46] die Augen gluh.

A bird is stuck,
He flutters so and cannot go home.
A black cat moves stealthily to him
The claws outstretched, the eyes glowing.

The second six-line section tells us what the bird is thinking and doing, and gives a final brief comment from the poet.

The poem's binary design defines the AB form of the composition with two balanced parts containing 16 + 15 bars. With *Allegro* tempo and 4/4 meter, Toch begins the composition in D major as indicated by the key signature. Toch sets the first two poetic lines syllabically in an imitative texture at a *mezzo-forte* dynamic level seen in Figure 23.

In contrast to the initial conjunct melodic line "stuck" to d, Toch introduces the black cat in Figure 23 bar 4 with a descending octave leap, melismas, and chromaticisim. He emphasizes the word *spitz* referring to the cat's outstretched claws in Figure 24 bar 8 by

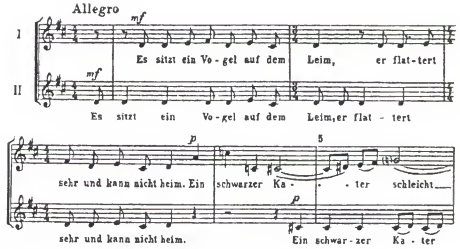
[46] In the 1908 poem *die Krallen scharf/* the claws sharp

Allegro
mf
I
Es sitzt ein Vo - gel auf dem Leim, er flat - tert
mf
II
Es sitzt ein Vo - gel auf dem Leim, er flat - tert
p
5
sehr und kann nicht heim. Ein schwarzer Ka - - ter schleicht
p
sehr und kann nicht heim. Ein schwar - zer Ka - ter

Figure 23 Toch *Der Tierkreis*, Op. 52 *"Es sitzt ein Vogel"* Bars 1-5

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accents, staccato articulation, and upward melodic leaps. Toch wordpaints *schleicht* as the feline moves stealthily with imitative lines that gradually ascend to melodic peaks in Figure 24 bars 10-11 that accent *gluh*. The word *gluh* in line 4 *die Augen gluh* is poetic
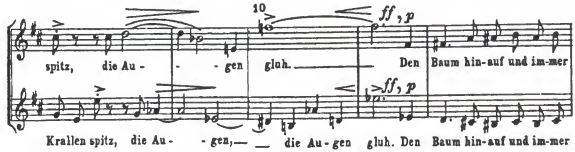
Figure 24 Toch *Der Tierkreis*, Op. 52 *"Es sitzt ein Vogel"* Bars 8-12

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license for *glühen* and means that the cat's eyes are shining in anticipation of the meal he is about to enjoy. He also uses eighth-note surface activity to increase tension. Melodic ranges are sopranos c1-g2, altos a-e2.

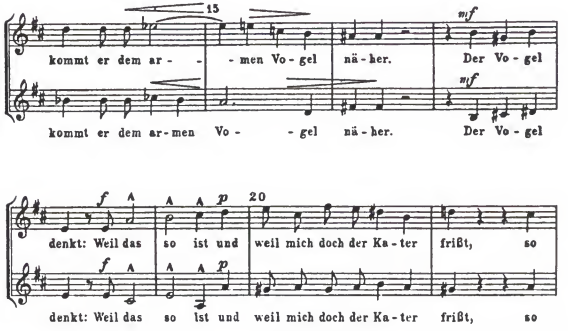
Toch creates a moment of high tension by using a disjunct line with wide leaps, a crescendo, and sudden *fortissimo* to *piano* dynamic level change in Figure 24 bars 10-11. The melodic peak is paired with a major second melodic interval which is an accented dissonance at the loudest point. A dotted half note and minor ninth leap upwards further emphasize the cat's eyes glowing in hungry anticipation. Toch maintains tension to the end of section A by

13
mf
kommt er dem ar - - - men Vo - gel nä - her. Der Vo - gel
mf
kommt er dem ar - men Vo - - gel nä - her. Der Vo - gel
f
A
A
A
p
20
denkt: Weil das so ist und weil mich doch der Ka - ter frißt, so
f
A
A
A
p
denkt: Weil das so ist und weil mich doch der Ka - ter frißt, so

Figure 25 Toch *Der Tierkreis*, Op. 52 *"Es sitzt ein Vogel"* Bars 14-21

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continuing to use chromaticism, modulation, and progressions of seventh intervals.

Toch defines the point of articulation ending section A by a decrescendo and accented pause in Figure 25 bar 16. Harmonic ambiguity at the end of section A continues tension as the black cat comes ever closer to the bird.

Section B begins in bar 17 with a straightforward declaration. Toch emphasizes the bird's resolute decision in Figure 25 bars 18-19 by using triadic harmony, half- and quarter-notes, and accentuating syllabically-set text. The tritone on *frisst* in bar 21 increases tension.

Der Vogel denkt: Weil das so ist
Und weil mich doch der Kater frisst,
So will ich keine Zeit verlieren,
Will noch ein wenig quinquilieren.

The bird thinks: Because it is so
And because the cat will eat me,
I don't want to lose any time,
I want still to twitter a little.

Toch wordpaints the bird twittering via a three-bar melisma of primarily sixteenth notes in the soprano part in Figure 26 bars 24-26. An active disjunct melodic line of staccato major and minor thirds in the alto part resembles the call of a cuckoo. Toch represents the final straightforward commentary (*Der Vogel, dünkt mich,*[47] *hat Humor.* The bird, I thought, has a sense of humor.) in Figure 26 bars 29-31. He uses accented notes and pauses, syllabically-set text, terraced dynamic level changes, and a final D tonal center.

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[47] In the 1908 version *Der Vogel, scheint mir/* The bird appears to me.
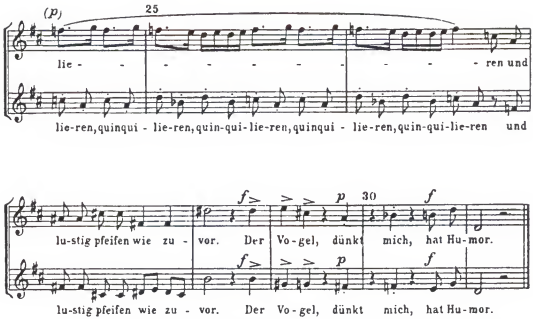
Figure 26 Toch *Der Tierkreis*, Op. 52 *"Es sitzt ein Vogel"* Bars 24-31

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In conclusion, it has been seen that Toch changes dynamic level, harmony, melody, and rhythm to portray characters and define points of articulation. He elicits humor through the unexpected use of conventional techniques. The work is an example of a hybrid "both-and" composition in which Toch contrasts compositional techniques popular in the romantic era such as expanded tonality, dynamic level tapering, and building to melodic peaks, with balanced form, small forces, and triadic harmony that were popular in the eighteenth century.

He also uses modernist devices such as independence of melodic lines, accented dissonances, harmonic clashes, and large

intervallic skips. "Contradiction juxtaposed" is suggested as different compositional techniques occurring sequentially are strongly contrasted to musically characterize the cat and bird.

Es ist ein Schnee gefallen (1930)

The simplicity of this arrangement appears in striking contrast to Toch's choral compositions discussed in this study. In its clarity, balance, and order, Toch's *a cappella* SATB setting of a fifteenth-century secular folksong with cantus firmus in the tenor is an example of twentieth-century neo-classicism in music. This 2.5 minute work is suitable for youth and college choirs.

The brief strophic setting is one of many arrangements by composers[48] throughout Germany and Austria who were commissioned by the state to contribute to the *Jugendbewegung* in the 1920s. Toch's composition is in the *Volksliederbuch für die Jugend, Band II, Heft 5 Gemischte Chöre,* Leipzig (1930). It is ironic that Toch, who was invited to represent the voice of the German people in this folksong, would be blacklisted within three years by the National Socialists.

Interrelationship of Text and Music

This melancholy strophic poem by an unknown poet about the painful consciousness of time passing foreshadows the end of the Weimar Republic and the impending exodus from Germany.

---

[48] Hindemith and Schönberg are among the many composers listed as "Schöpfer neuer Sätze ihre Kunst in den Dienst dieses der deutschen Jugend gewidmeten Werkes stellten." (Creators of new movements of their art dedicated to the service of German youth) in"Introduction" (E. Toch *Es ist ein Schnee gefallen* 1930).

Es ist ein Schnee gefallen,
Und es ist doch nicht Zeit.
Man wirft mich mit den Ballen,
Der Weg ist mir verschneit.

Mein Haus hat keinen Giebel,
Es ist mir worden alt.
Zerbrochen sind die Riegel,
Mein Stüblein worden kalt.

Ach Lieb, lass dichs erbarmen,
Dass ich so elend bin,
Und schleuss mich in dein Arme,
So fährt der Winter hin.

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The twelve-line text is divided into three equal parts with three accents per line, and ABAB CDCD EFEF rhyme scheme. The English version as translated by the researcher is:

Some snow has fallen
And it is not yet time.
One throws snowballs at me,
My way is covered with snow.

My house has no gabel,
It has become old.
Broken are the beams,
My little room has become cold.

Oh love, have mercy on me
That I am so pitiful,
And hold me in your arms,
That is how the winter goes.

The poem's ternary design defines the strophic form of the composition with musically identical strophes each containing 16

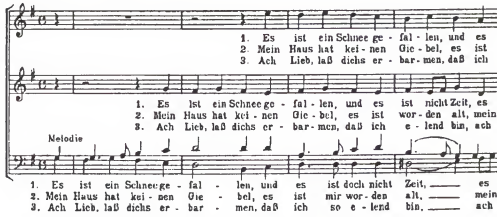
bars. For each of the three verses, Toch sets the rhymed text syllabically in two equal eight-bar symmetrical phrase groupings of an antecedent and consequent nature. Tempo is not indicated. 4/4 meter is consistent throughout the piece. Quarter note activity begins the composition. With the cantus firmus in the tenor, imitative entries for basses, altos, and sopranos build a four-part homophonic texture seen in Figure 27.

1. Es ist ein Schnee ge - fal - len, und es
2. Mein Haus hat kei - nen Gie - bel, es ist
3. Ach Lieb, laß dichs er - bar - men, daß ich
1. Es ist ein Schnee ge - fal - len, und es ist nicht Zeit, es
2. Mein Haus hat kei - nen Gie - bel, es ist wor - den alt, mein
3. Ach Lieb, laß dichs er - bar - men, daß ich e - lend bin, ach
Melodie
1. Es ist ein Schnee ge - fal - len, und es ist doch nicht Zeit, es
2. Mein Haus hat kei - nen Gie - bel, es ist mir wor - den alt, mein
3. Ach Lieb, laß dichs er - bar - men, daß ich so e - lend bin, ach

Figure 27 Toch *Es ist ein Schnee gefallen* Bars 1-4

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Melodic lines move primarily in stepwise motion with the vocal range rarely exceeding an octave. Melodic ranges are sopranos d1-e2, altos b-a1, tenors d-d1, and basses G-g.

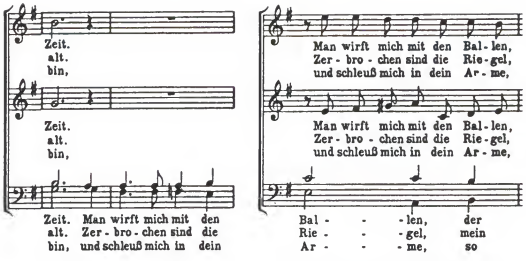
Harmonically, a G major tonal center as indicated by the key signature predominates, seen in bars 1-4 and in Figure 28 bar 8. The point of articulation corresponding to the end of the first poetic couplet is marked by a dotted half note and textural change from four to two parts.

Zeit.
alt.
bin,
Zeit.
alt.
bin,
Zeit. Man wirft mich mit den
alt. Zer - bro - chen sind die
bin, und schleuß mich in dein
Man wirft mich mit den Bal - len,
Zer - bro - chen sind die Rie - gel,
und schleuß mich in dein Ar - me,
Man wirft mich mit den Bal - len,
Zer - bro - chen sind die Rie - gel,
und schleuß mich in dein Ar - me,
Bal - - - len, der
Rie - - - gel, mein
Ar - - - me, so

Figure 28 Toch *Es ist ein Schnee gefallen* Bars 8-10

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Some chromaticism provides tension, directional motion, and variety in the second couplet. This can be seen in Figure 28 bars 9-10 in the chromatically descending bass line. Eighth note surface rhythmic activity in bar 10 also provides variety and propels the piece.

Toch unifies the work by repeating the tenor and bass lines from bar 9 in Figure 29 bar 13. Additive imitative entries of altos and sopranos at a half note delay in bar 13 resemble the additive process of imitative entries in bars 1-2 which were at the whole note delay.

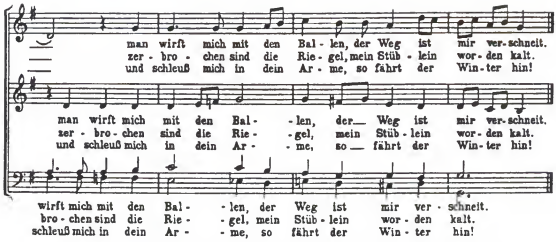
A chromatically descending bass line contributes variety in Figure 29 bars 13-15. Toch cadences conventionally V-I to G major in bars 15-16 to end the work. No dynamic level changes are noted in the composition, which is unusual in Toch's choral writing.

man wirft mich mit den Bal - len, der Weg ist mir ver- schneit.
zer - bro - chen sind die Rie - gel, mein Stüb - lein wor - den kalt.
und schleuß mich in dein Ar - me, so fährt der Win - ter hin!
man wirft mich mit den Bal - len, der Weg ist mir ver- schneit.
zer - bro - chen sind die Rie - gel, mein Stüb - lein wor - den kalt.
und schleuß mich in dein Ar - me, so fährt der Win - ter hin!
wirft mich mit den Bal - len, der Weg ist mir ver - schneit.
bro - chen sind die Rie - gel, mein Stüb - lein wor - den kalt.
schleuß mich in dein Ar - me, so fährt der Win - ter hin!

Figure 29 Toch*Es ist ein Schnee gefallen* Bars 13-16

© 1930 by C. F. Peters Leipzig.
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In conclusion, as *Gebrauchsmusik,* the folksong collection to which *Es ist ein Schneee gefallen* belongs, serves a pedagogical purpose for students from the age of twelve to learn to sing *Lieder* in a variety of styles. The limited technical ability and narrow vocal range of youthful voices are important parameters of the compositions.[49] This purpose explains the simplicity of the choral writing in comparison to Toch's contemporary choral publications.

[49] "Das begrenzte technische Können und besonders der engere Umfang jugendlicher Stimmen wurde nie aus dem Auge gelassen" in "Introduction" (E. Toch *Es ist ein Schnee gefallen* 1930).

CHAPTER 4

CHORAL MUSIC COMPOSED IN THE UNITED STATES 1934-1964

The Inner Circle, op. 67 (1953)

Toch's *The Inner Circle* is a collection of six *a cappella* choruses primarily for large forces and professional soloists based on secular and sacred English texts by an international group of nineteenth-century poets. The cycle lasts 13 minutes. The compositions are

I. *Cui bono?* by Thomas Carlyle

II. *The Lamb* by William Blake

III. *Extinguish my eyes* by Rainer Maria Rilke

IV. *O World, thou chosest not* by George Santayana

V. *Have you not heard his silent step* by Rabindranath Tagore

VI. *Good-bye, Proud world* by Ralph Waldo Emerson

Although Affiliated Musicians, Inc. is credited as publishing the cycle, the researcher located no current address for this company. BMI, ASCAP, Belwin-Mills, Associated Music Publishers/G. Schirmer, and European American Distributors Corporation had no record of publication of *The Inner Circle*.[1]

The choruses on poems by Carlyle, Blake, Rilke, and Santayana, plus *Trees* (1914) by Joyce Kilmer,[2] premiered 26 May 1945 in a

[1] Contacted by telephone 18 May 1993. See Appendix B for telephone numbers.

[2] (Alfred) Joyce Kilmer (1886-1918) was an American poet from New Jersey (Kilmer 1914). Toch's composition, *Trees*, has not yet been located (Letter from Stephen M. Fry, UCLA Toch Archive to the author dated 27 April 1993).

collection entitled *Songs of the Cycle* for mixed voices, women's voices, soprano solo, flute, and organ at the Seventh Annual Festival of Modern Music at the First Congregational Church in Los Angeles.[3] *Songs of the Cycle* included

Prologue for flute and piano
Qui Bono? for mixed voices by Thomas Carlyle
Interlude for flute and piano
The Lamb for women's voices by William Blake
Interlude for piano
Faith for mixed voices by George Santayana
Trees for soprano solo, flute, and piano by Joyce Kilmer
The Book of Hours excerpt for mixed voices and organ
by Rainer Maria Rilke
Epiloque for flute, piano and organ

The existence of the concert program indicates that the first four of the compositions in *The Inner Circle* were composed at least eight years before they were published. In organizing *The Inner Circle*, Toch omitted Joyce Kilmer's *Trees*, the instrumental prelude, interludes, and postlude. He later added the poems by Tagore and Emerson.

In *The Inner Circle* Toch embraces established practices. He favors conventional forms and compositional techniques from his studies of Western European traditions. A decrease in the amount of contrapuntal writing in comparison to his earlier works is noted in the first four pieces of the cycle which premiered in the 1945 collection. In these four works, simultaneity of events predominates

[3] Clippings in the UCLA Toch Archive

over linear independence. Toch allows the influx of unconscious emotional sources to influence his balance of tension and relaxation throughout the cycle. His acceptance of irrational creative springs from which inspiration bubbles up is characteristic of the nineteenth-century romantic writers who stimulated Toch's poetic imagination in this cycle.

The impact of his composing commercial film music is not to be discounted as contributing to a change in his compositional style and choice of traditional texts that focus on universal aspects of human existence. Since 1936 Toch had been writing film music that "should enhance the feelings and emotions of the characters."[4] A socio/cultural significance of the prevalence of neo-romanticism in this cycle is that Toch became too conservative for the modernists of the 1950s.

The song cycle has also been referred to as *Songs of Life* and *The Cycle of Life*.[5] The revised collection published as *The Inner Circle* renounces the temporal in favor of universal and eternal aspects of life. It is Toch's response in contradiction to the rationality of his contemporary historical context in which serial music, that emphasized a highly conscious and rational approach to composition, was widespread. Toch wrote,

> Our music is fully congruous with our time; it is an appropriate expression of our age. Many established practices are abandoned, many new beginnings have been made. Our music, by and large, exhibits great losses in *naïveté*, in instinct, and in spontaneity. . . . Most

[4] Limbacher 1974: 61-63
[5] Johnson 1973: 238

prominently it denotes a change in the inner status of man. . . . The change is predicated upon a preponderance, heretofore unknown, of rationality, as compared to all other innate faculties of man. The intellect seems to be on a rampage against man's totality. . . .

The "timely" music of our day places its emphasis on formalistic and structural elements. Sets of laws are developed for their operation. Argument and logical deduction are now the valid measure. . . . Influx from emotional, unconscious sources is sifted out to the minimum. . . .

For those infatuated with the rational and dedicated to creation along these lines, the task evidently holds great fascination. . . . But I wonder whether the relationship between their music and their public will ever equal that between man and music heretofore, whether their music may prove capable of becoming the endearing, transporting experience it has been in the past, whether this music may enjoy, on a broad basis, that measure of collective acceptance which made it the unique human possession that was handed down to us.[6]

I.

Thomas Carlyle (1795-1881), a British philosopher, critic, and historian who lived in Edinburgh and London, believed that the "ultimate reality is not to be found in the visible world, but in timeless and universal truths for which natural phenomena can provide but fragmentary representations."[7] These truths are found intuitively rather than through logical processes. His poem *Cui Bono?* is in Appendix II "Fractions (1823-1833)" in *Critical and Miscellaneous Essays: Collected and Republished* (1860).[8] Although

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[6] (E. Toch 1966) Although this quote comes from Toch's essay "Some Thoughts Out of Season" which was published after his death, it was probably written in the 1950s (Johnson 1973: 233).

[7] Tarr and McClelland 1986: xxx

[8] Carlyle 1860: 471

Toch does not state the source of his version of the poetic text, the poem probably dates from late 1826.[9]

Toch set *Cui bono?* for a large *a cappella* SATB divisi chorus. This two-minute secular piece of moderate difficulty is suitable for college choirs. The poem's tripartite design determines the composition's musical shape of AAB form with balanced sections containing 14 + 14 + 15 measures. Unity is achieved by the repetition of section A, whereas B provides variety. Details of poetic structure are confirmed by musical points of articulation defined by changes in dynamic level, harmony, and rhythm.

Pianissimos and slower harmonic rhythm at cadences in harmonically stable D or E major define the three major points of articulation at bars 14, 28, and 43. Rhythmic lulls in the form of dotted quarter rests contribute to clarifying points of articulation at bars 14 and 28. Dynamic levels range from *pianissimo* to *fortissimo* with crescendos and decrescendos. These contribute to directional motion. Sections A begin *What is hope? A smiling rainbow* and *What is life? A thawing iceboard.* These are relatively quieter and calmer than section B which has more dramatic dynamic contrasts. Section B begins with the text, *What is man? A foolish baby, Vainly strives and fights and frets.* Toch set *Cui bono?* to a massive chordal homophonic texture with only the briefest imitative echo concluding each of the three sections. Events in this composition involve simultaneity rather than independence of lines.

Secondary points of articulation correspond to poetic divisions and punctuations within each stanza. Rhythmically, the assymetrical

[9] Tarr and McClelland 1986: 151

phrase structure of the text is reflected in the music by eighth, quarter, or dotted-quarter rests, and longer notes relative to surrounding rhythmic activity. Toch set the text to a quick quarter-beat pulse of "about 92," 4/4 meter in all but bar 35, and no accelerandos or ritardandos. The prevailing unit is half notes.

Toch matches notes to the stress and length of syllables or words. He emphasizes words and phrases by text repetition, melodic peaks or valleys, and sudden changes in harmonic color in Figure 30 bars 1-4.

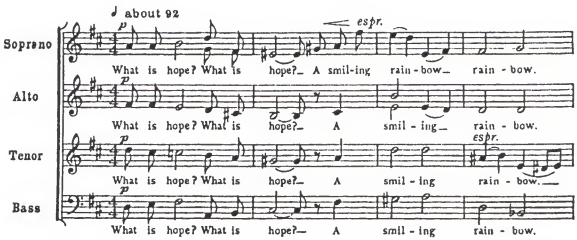
♩ about 92
esp.
Soprano
What is hope? What is hope?— A smil-ing rain - bow— rain - bow.
Alto
What is hope? What is hope?— A smil - ing— rain - bow.
esp.
Tenor
What is hope? What is hope?— A smil - ing rain - bow.
Bass
What is hope? What is hope?— A smil - ing rain - bow.

Figure 30 Toch *The Inner Circle*, Op. 67 *"Cui bono?"* Bars 1-4

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The three-note rhythmic motive, short-short-long, in bar 1 that is presented and immediately repeated signals the beginning of each section. This rhythmic motive serves to unify the composition. The lowest notes of the melodic range of the sopranos and altos are on *hope* in bar 2 and *life* in bar 16.

Melodically, although stepwise motion is prevalent, skips and leaps serve often to accentuate text. Toch avoids vocally awkward

syllables on melodic highs or lows by using open vowels. Melodic ranges are sopranos e#1-a2, altos b-e2, tenors d flat-f#1, and basses G flat-b. Melodic shape and growth are achieved by repetition and introduction of new material.

In comparing the beginning of sections A and B which have the same rhythmic stress, but different harmonic background, it is evident that melodic variation is also a source of melodic shape and movement. Toch varies the melodic pattern of the beginning of section B in Figure 31 bar 29 by leaping upward a major sixth to emphasize *man* rather than repeating the section A descending leap. The melodic curve in Figure 30 bars 2-3 transforms to a sawtooth shape in section B bars 32-35 seen in Figure 32. These variations in melodic pattern propel section B forward.
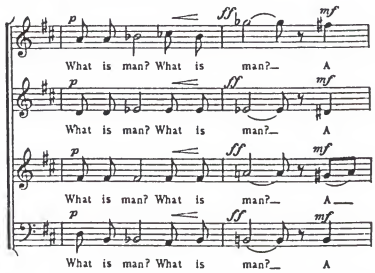
Figure 31 Toch *The Inner Circle*, Op. 67 *"Cui bono?"* Bars 29-30
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Harmonically, triads at the beginning and end of the three sections provide stable structures unifying the work. Although Toch

begins each section in D major which is indicated by the key signature, he ends the composition in E major. Harmonic contradictions also exist. The progression toward the sharp side from two sharps in D major to four sharps in E major tends to increase tension. Modulation away from the tonic center, complex and dissonant alterations as indicated by numerous accidentals, and contrasting fast with slow harmonic rhythm contribute to tension and movement. Harmony is used ornamentally with changes of chords or dissonant notes shorter than the prevailing half-beat unit. Toch uses an expanded tonality in search of affective color which was popular in the nineteenth century.

Toch is sensitive to textual meaning and the effect of complex vertical structures on affective color. Areas of greater and lesser dissonance contribute to gradations of harmonic color. In comparison to the more stable undulating melodic contours, triadic harmonies, and V 7 chords of sections A, in section B Toch wordpaints *baby, vainly strifes and fights and frets, Demanding all, deserving nothing* in Figure 32 bars 32-37. He uses disjunct sawtooth melodic lines, a fast harmonic rhythm, complex chords with tritone harmonies, chromaticism, and a crescendo to increase tension building to a *fortissimo* six-part climax.

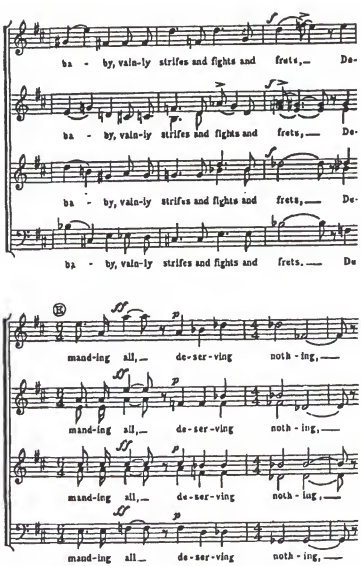
Harmony serves as a double-functioning element. It is used structurally to stabilize, for example, g-flat-7 chords on *nothing* in Figure 32 bar 36 stabilize on the prevailing half-note unit. It also functions ornamentally where changes of chords or dissonant notesare shorter than the prevailing unit. This tends to create tension, for example, on *vainly* in bar 32.

ba - by, vain-ly strifes and fights and frets, De-
ba - by, vain-ly strifes and fights and frets, De-
ba - by, vain-ly strifes and fights and frets, De-
ba - by, vain-ly strifes and fights and frets. Du
mand-ing all, de-ser-ving noth-ing,
mand-ing all, de-ser-ving noth-ing,
mand-ing all, de-ser-ving noth-ing,
mand-ing all de-ser-ving noth-ing,

Figure 32 Toch *The Inner Circle*, Op. 67 *"Cui bono?"* Bars 32-37

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By coordinating musical elements Toch creates a region of maximum tension. A flection count, in which the number of changes in melodic direction are added between relevant articulations, quantitatively demonstrates how Toch used melody to define these points of articulation. The flection count has increased to 12 in Figure 32 bars 32-37 compared with a flection count of 4 in bars 1-5.

Toch further stresses the phrase, *Demanding all, deserving nothing*, by departing briefly from 4/4 meter to 6/4 meter.

Toch gradually releases much of the tension during the last five measures of the composition. Melodic lines stabilize at a *pianissimo* dynamic level, triadic harmonies increase, and the harmonic rhythm slows to cadence in E Major.

In conclusion, *Cui bono?* is an example of how Toch uses compositional procedures that were conventional in the Romantic era to create an ebb and flow of tension within a form popular in the Baroque and Classical periods. Assymetrical phrase lengths and affective harmonic color exist in contrast to the clarity of the overall tripartite structure. "Contradiction adapted" is suggested as different compositional techniques are superimposed and elements are subtly adjusted to accommodate them.

In *Cui bono?* harmony was used both structurally and ornamentally as a double-functioning element. It has also been shown that the work is historically anachronistic when considered in relationship to prevalent contemporary rational compositional thought.

II.

William Blake (1757-1827) combined poetry and pictorial design. *The Lamb* which may represent Jesus, the lamb of God, is in his *Songs of Innocence* which he etched in 1789. These poems appear to be for children but express profound thoughts about life. Innocence is a "condition that the idea of childhood evokes:

sweetness, simplicity, unrestrained love, and the ability to accept life in all its aspects as a source of joy."[10]

The Lamb was published in London in an elegant leather-bound collection of poetry with corresponding watercolor plates entitled *Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul* by William Blake in 1794.[11] Toch set *The Lamb* for an *a cappella* women's SSA chorus. The melody sung by Sopranos I is accompanied by Sopranos II and Altos. Occasionally he divides Sopranos II which results in a four-part as well as three-part homophonic texture featuring primarily simultaneous events.

Marked *Allegretto grazioso e leggiero* with the quarter note "about 96," *The Lamb* is a two-minute work of easy-to-moderate difficulty suitable for college choruses. The meter changes from duple 4/4 as indicated by the time signature to triple 6/4 or 3/4. Frequent meter changes are consistent with twentieth-century rhythmic treatment. The duple or triple half-note pulse contrasts with active surface motion consisting primarily of eighth notes.

Vocal entries corresponding to the beginning of poetic lines occur primarily on downbeats. Symmetrical two-bar antecedent-consequent phrases predominate. Text is set primarily syllabically.

Harmonically, one sharp in the key signature indicates either G major or e minor tonality. As seen in Figure 33, harmony is a double-functioning element. For example, in bar 4 the G major and e minor chords on the first and third quarter-note beats are structural. They

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[10] Malcolmson 1967: 33

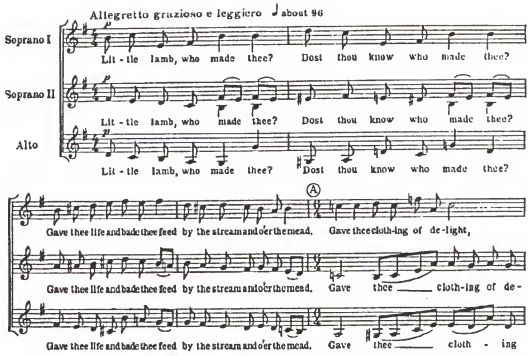
[11] Rare Book Room in Firestone Library, Princeton University.

Allegretto grazioso e leggiero ♩ about 96
Soprano I
Lit - tle lamb, who made thee? Dost thou know who made thee?
Soprano II
Lit - tle lamb, who made thee? Dost thou know who made thee?
Alto
Lit - tle lamb, who made thee? Dost thou know who made thee?
A
Gave thee life and bade thee feed by the stream and o'er the mead. Gave thee cloth-ing of de-light,
Gave thee life and bade thee feed by the stream and o'er the mead. Gave thee cloth-ing of de-
Gave thee life and bade thee feed by the stream and o'er the mead. Gave thee cloth - ing

Figure 33 Toch *The Inner Circle*, Op. 67 *"The Lamb "* Bars 1-5
© 1953 by Affiliated Musicians, Inc., Los Angeles

provide triadic stability in the flow of sound.The vertical structures between these two stable nodes are ornamental. They provide affective color rather than serve as functional harmonic progressions. This expanded tonality was conventional in the nineteenth-century, and was evident in *Cui bono?,* the first choral work in this cycle.

Melodically, stepwise motion predominates, but skips and leaps occur in each voice. A descending minor sixth leap in Soprano I seen in Figure 33 bars 1, 2 and 5 provides thematic unity. Melodic ranges are sopranos I e1-ab2, sopranos II b-e2, and altos g-c2. Melodic shape and growth are achieved by repetition, and introduction of new material.

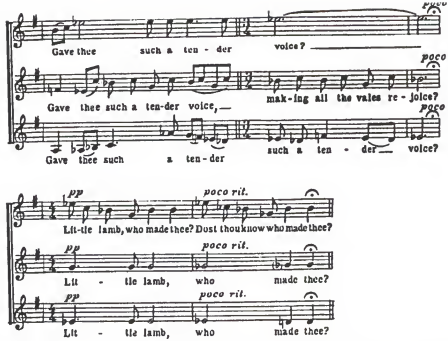
The binary structure of the poem is reflected in the binary musical shape AB Coda of 11 + 12 + 5 measures. Points of articulation

Gave thee such a ten - der voice?
poco
Gave thee such a ten-der voice,— mak-ing all the vales re - joice?
poco
Gave thee such a ten-der such a ten - der— voice?
pp
poco rit.
Lit-tle lamb, who made thee? Dost thou know who made thee?
pp
poco rit.
Lit - tle lamb, who made thee?
pp
poco rit.
Lit - tle lamb, who made thee?

Figure 34 Toch *The Inner Circle*, Op. 67 *"The Lamb "* Bars 7-11
© 1953 by Affiliated Musicians, Inc., Los Angeles

are marked by modified rhythm, harmony, dynamic level, and melody. In Figure 34 bars 8-11 chord rhythm slows to circle around E-flat major as a stable tonal center. The meter changes from 6/4 to 3/4 in bar 8.

In Figure 34 bars 9 and 11 fermatas interrupt the legato flow. A dotted half note in bar 9 and *poco ritardando* in bar 11 slow the pace. A *pianissimo* also contributes to marking the end of section A in bar 11.

Melodic activity decreases in Soprano I in bars 7-8 as Soprano II and Altos wind down from sawtooth patterns in bars 7-8 to level patterns in bars 9-11. A flection count which is the sum of the changes in melodic direction between relevant articulations,

quantitatively demonstrates how Toch used melody to define these points of articulation. In bars 7-9 the flection counts are Sopranos I 0, Sopranos II 16, and Altos 6. In comparison in bars 10-11 the flection counts are considerably reduced for Sopranos II and Altos. They are Sopranos I 3, Sopranos II 0, Altos 0.

Unity is achieved by the repetition of the first six measures of section A at the beginning of section B. Variety occurs in bars 18-28 with new musical material. The greatest textural contrast occurs at the beginning of the Coda in Figure 35 bar 24. Toch accentuates the words *Little lamb* by a two-octave imitative melodic ascent by minor thirds to a melodic climax on a-flat 4.

Toch uses text repetition and a sudden change in dynamic level from *forte* to *pianissimo* to emphasize the final two lines of the poem which ends in stable G major consistent with the key signature. Although *forte* emphasizes one other phrase beginning *I a child* in bar 18, *pianissimo* to *piano* dynamic levels prevail throughout the

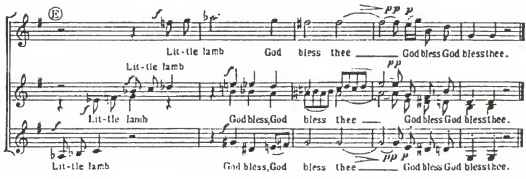



Figure 35 Toch *The Inner Circle*, Op. 67 *"The Lamb "* Bars 24-28
© 1953 by Affiliated Musicians, Inc., Los Angeles

composition. Dynamic changes supply variety. Section A is quieter than section B which has the two *forte* markings.

In conclusion, *The Lamb* is more neo-classical in its balance, clarity, calm, and relative simplicity than many of Toch's choral works. It has a balanced binary form, symmetrical two-bar phrases, predominantly triadic harmonies on strong beats, homophonic texture, and thematic repetition. In contrast, Toch uses tapering dynamic changes, and harmony for affective color that were popular in the romantic period. It has been seen that harmony is a double-functioning element providing both ornament and structure. "Contradiction adapted" is suggested as Toch superimposes different compositional techniques and subtly adjusts elements to accommodate them.

III.

Rainer (Karl Wilhelm Josef) Maria Rilke (1875-1926) was a great lyric poet of German literature who was raised Roman Catholic but rebelled in adolescence. He cherished love as an inspiration, but shunned it as an entanglement.[12] His fanatical poem of passionate desire, *Extinguish my eyes,* appeared in 1901 as *Lösch mir die Augen aus: ich kann dich sehn.*[13]

It is an ardent, personal poem whose origins are sacred medieval *horae canonicae* consisting of liturgical prayers of monks. The poem is in his *Zweites Buch: Das Buch von der Pilgerschaft (Second Book: The Book from the Pilgrimage),* the second book of

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12 Thorlby 1969
13 Rilke 1911: 54

three in *Das Stunden-Buch (The Book of Hours).*[14] This second book was written at Westerwede, near Bremen, 18-25 September 1901. Fair copy for Lou Andreas-Salomé was made in Paris in the summer of 1903. It was revised for the press at Worpswede, 24 April-16 May 1905.[15]

Using an English translation by Jessie Lemont, Toch musically depicted the reckless, anxious, subjective emotion of Rilke's obsessive love. In burning contrast to the preceding piece, the heat of this composition is palpable. Tension prevails throughout this difficult one-minute work which is suitable for large advanced college and professionally trained choirs. Toch set *Extinguish My Eyes* for a large *a cappella* SATB divisi chorus ranging from four to six parts. A massive complex homophonic texture predominates.

The poem's binary design determines the composition's musical shape of AB form with assymetrical sections containing 12 + 23 bars. Section B is twice as long as section A. Details of poetic structure are indicated by musical points of articulation defined by changes in rhythm, dynamic level, harmony, and melody.

With fanatical passion the quarter note equaling 104-108 propels eighth notes forward with impetuous recklessness. Rhythmically, in contradiction to the triple quarter pulse indicated by the time signature 3/4, Toch's sforzando accentuations and lengthening of certain syllables suggest duple meter in Figure 36 bars 1-4.

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14 The first and third books of *Das Stunden-Buch* are *Erstes Buch: Das Buch vom Mönchischen Leben*, Berlin 1899 and *Drittes Buch: Das Buch von der Armut und vom Tode*, Paris 1903 (Rilke 1926).

15 Rilke 1967: 61

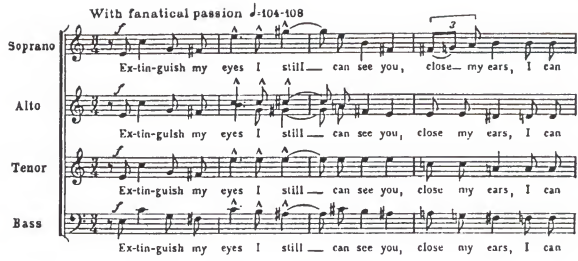
With fanatical passion ♩=104-108
Soprano
Ex-tin-guish my eyes I still can see you, close my ears, I can
Alto
Ex-tin-guish my eyes I still can see you, close my ears, I can
Tenor
Ex-tin-guish my eyes I still can see you, close my ears, I can
Bass
Ex-tin-guish my eyes I still can see you, close my ears, I can

Figure 36 Toch *The Inner Circle*, Op. 67
"Extinguish My Eyes "Bars 1-4

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Toch makes analogies between word and musical rhythm. He stresses *-tin-* in Figure 36 bar 1 by placing it as if on "one" after an upbeat, and melodically leaping upward a minor sixth. In bar 2 he

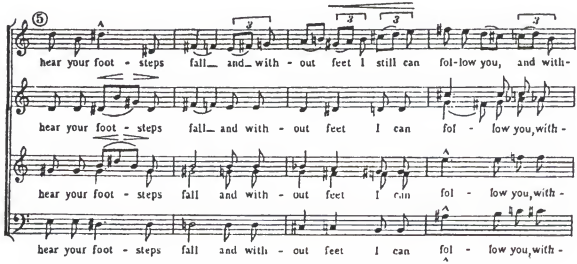
hear your foot - steps fall and with - out feet I still can fol-low you, and with-
hear your foot - steps fall and with - out feet I can fol - low you, with -
hear your foot - steps fall and with - out feet I can fol - low you, with -
hear your foot - steps fall and with - out feet I can fol - low you, with -

Figure 37 Toch *The Inner Circle*, Op. 67
"Extinguish My Eyes "Bars 5-8

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accents *eyes I still*, and sets both *eyes* and *still* to dotted quarter notes. He further emphasizes *eyes* by placing it on beat one after an upward leap in all parts. In Figure 37 bar 5 *foot* is similarly accented and is lengthened to a dotted quarter note.

Rhythm may here be viewed as a double-functioning element. In Figure 37 bar 6, the half-note chord sung by tenors and basses has a structural function. By its longer duration it stabilizes triple meter. Triplets in bars 6-8, however, add to the emotional turmoil by inserting more rhythmic activity in the soprano line. Thus they serve an ornamental and affective function.
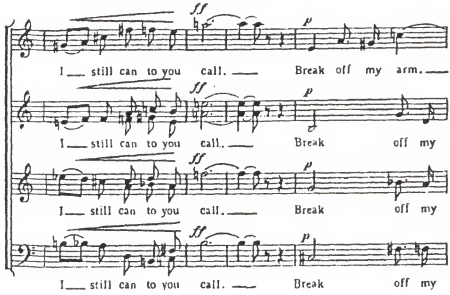
Figure 38 Toch *The Inner Circle*, Op. 67
"Extinguish My Eyes " Bars 10-13
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Although dynamic levels range from *piano* to *fff*, a *forte* level is preeminent. Dynamic changes that were popular in the nineteenth century contribute to directional motion and an increase in tension.

As seen in Figure 38, a gradual crescendo builds to a climax in bar 11 marking the end of section A.

In dramatic contrast to the histrionic ascent and climax, Toch suddenly begins section B in bar 13 with *pianissimo* and low tones of vocal ranges. The pattern of a slow but steady crescendo is repeated in section B. Toch begins bar 13 *piano*, but builds gradually to a *fff* climax to conclude the piece.

Harmony is consistently unpredictable, befitting obsessive love that is not controlled by reason. Toch uses expanded tonality popular with nineteenth-century composers in their search for affective color. Chromaticism, complex vertical structures with tritones, structural dissonances, few stable lulls, and numerous accidentals contribute to suspense, directional motion, and affective color.

Harmony serves as a double-functioning element. For example, in Figure 38, chromatic movement is visible in the soprano, bass, and tenor parts in bar 10. Tritones are part of complex chords in the same bar on the fourth and sixth eighth notes on weak beats. They serve an ornamental function lending color, whereas in bar 11 the tritone is a structural dissonance at a tense point of articulation ending section A.

Harmony contributes to movement via chord rhythm, and a tensional plan which is the degree of tonal change. In bar 10 the rate of harmonic change is very fast, transformed with each new eighth note. This supplies a strong sense of forward motion. On the other hand, one chord in bars 11-12 stands in stark and static contrast to the majority of the piece. It interrupts the rash

movement and provides an unexpected tense lull in the midst of the hotheaded exertion.

In Figure 38 bar 10 texture expands from four to six parts immediately preceding a climax. This expansion contributes to directional motion. Growth to six parts is also in Figure 39 bars 27-

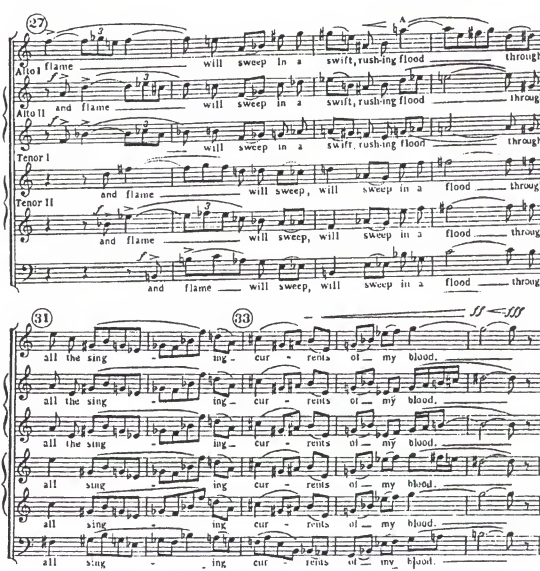
27
A
Alto I
flame will sweep in a swift, rush-ing flood through
Alto II
and flame will sweep in a swift, rush-ing flood through
will sweep in a swift, rush-ing flood through
Tenor I
and flame will sweep, will sweep in a flood through
Tenor II
and flame will sweep, will sweep in a flood through
and flame will sweep, will sweep in a flood through
31
33
all the sing ing cur rents of my blood.
all the sing ing cur rents of my blood.
all the sing ing cur rents of my blood.
all sing ing cur rents of my blood.
all sing ing cur rents of my blood.
all sing ing cur rents of my blood.

Figure 39 Toch *The Inner Circle*, Op. 67
"Extinguish My Eyes " Bars 27-35

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35 preceding the final climax. With brief imitative entries in bar 27, numerous accidentals indicate complex vertical structures with a fast harmonic rhythm building to a penultimate peak on *flood* in bar 30.

In sudden contrast to the massive chords, doubling at the octave in Figure 39 bars 31-34 emphasizes text that is set melismatically. It also provides an unexpected change in harmonic color. Toch ends the piece with an augmented triad--a wonderful example of order within chaos.

Toch increases the density of the melodic action by increasing the number of different notes in the melodic line. The contorted disjunct melody is almost a dodecaphonic line on *all the singing* in bars 31-32. Toch uses all notes of a chromatic scale each one time from e flat 1 to d2, except c2 and c#2.

Melody contributes to directional motion in a profile of melodic peaks depicting the poem as an emotional rollercoaster. Peaks occur in bar 11 a2 on *call*, bar 21 b-flat 2 on *fire*, bar 29 a2 on *flood*, and in bar 34 g2 on *blood*. An undulating melodic profile is seen on a smaller scale in bars 1-6 in the soprano part. Melodic ranges are sopranos d#1-b flat 2, altos b flat-f2, tenors e-g1, and basses almost two octaves F-e flat 1.

In conclusion, Toch mirrored the zealous fervor of Rilke's poem, *Extinguish My Eyes*, in music. He conveyed tension and instability via complexities in harmony, melody, rhythm, and dynamic changes. It has been seen that rhythm and harmony are double-functioning elements which provide structure as well as ornament.

Whereas in the previous work neo-classical techniques prevail, this composition stresses neo-romantic and modernist devices. Chromaticism, complex vertical structures with tritones, structural dissonances, few stable lulls, and numerous accidentals contribute to suspense, directional motion, and affective color. Toch placed impetuous emotional ambiguity within a clear binary form. *Extinguish My Eyes* is another example of a "both-and" phenomenon, in which inconsistencies may be contained within order. It is congruous with the second branch of current chaos theory that focuses on the hidden order that exists within chaotic systems.

IV.

George Santayana (1863-1952), poet, philosopher, and professor at Harvard University from 1889-1912, thought of himself as a Spaniard in exile in the United States. In February 1894 *Sonnets and Other Poems* published by Stone and Kimball in Cambridge and Chicago contained what has become Santayana's well-known poem, the sonnet *O world, thou choosest not the better part.*[16] Earlier in his career Toch set another sonnet to music, namely Busch's *Es sass ein Fuchs* which was discussed in Chapter II of this study.

Santayana preferred archaic addresses of "thou" and forms such as his sonnet which is "characteristic of the nineteenth-century romantic veneration for an earlier golden time and disaffection for the present."[17] A renunciation of the temporal in favor of the eternal, and a reliance on irrational sources for wisdom may explain

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16 Rare Book Room in Firestone Library, Princeton University.
17 Holzberger 1979: 76

Toch's attraction to the poem and its inclusion in the cycle. Toch called this work *Faith*[18] in a concert in 1945 before the collection was published as *The Inner Circle* in 1953. Instead of the present tense *choosest* seen in Santayana's manuscript, Toch's version has the past tense *chosest.*

Toch's 2.5 minute secular work of moderate difficulty, *O world, thou chosest not the better part,* is suitable for college choruses. It is for a large *a cappella* SATB divisi choir with professional soprano soloist. The poem's punctuation indicating the end of sentences of lines 4, 8, and 14, determines the composition's tripartite musical shape. Sections AAB contain 15 + 15 + 22 bars. Unity is achieved by the repetition of section A, whereas B provides variety. Poetic structure is further confirmed by major musical points of articulation in bars 15, 30, and 52. These are defined by changes in rhythm, texture, harmony, dynamic level, and melody. The changes foster growth in the work.

Rhythmically, 4/4 meter remains steady throughout the composition with the quarter note equaling 88. A five-note rhythmic motive of four eighth notes plus a quarter note is seen in the altos in Figure 40 bars 3, 5, and 6. This tiny motive tends to unify the piece.

Eighth-note surface rhythm prevails within sections. Analogies are made between poetic text and music. Toch matches notes to the stress and length of syllables, for example, *on-ly* in Figure 40 bar 5. Toch lengthens the note value of the word at the end of a poetic line, for example, *part* in bar 3 and *wise* in Figure 40 bar 6.

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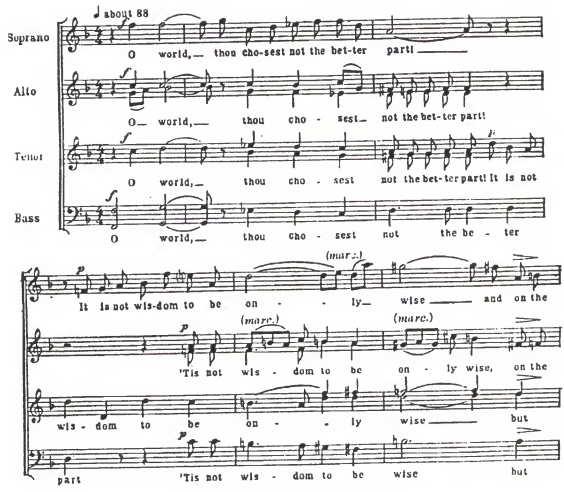
18 26 May 1945 program at First Congregational Church of Los Angeles (UCLA Toch Archive)

♩ about 88
Soprano
O world,— thou cho-sest not the bet-ter part! ——
Alto
O— world,— thou cho - sest— not the bet-ter part!
Tenor
O world,— thou cho - sest not the bet-ter part! It is not
Bass
O world,— thou cho - sest not the be - ter
(marc.)
It is not wis-dom to be on - - ly— wise —— and on the
(marc.)
(marc.)
'Tis not wis - dom to be on - ly wise, on the
wis - dom to be on - - ly wise —— but
part 'Tis not wis - dom to be wise but

Figure 40 Toch *The Inner Circle*, Op. 67
"OWorld Thou Chosest not the Better Part" Bars 1-6
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Text is set primarily syllabically with massive chordal texture in a homophonic texture as in Figure 40 bars 1-3. Toch alters texture to define a point of articulation in bar 31 from massive SATB to women's voices to signal the beginning of section B. Polyphonic texture appears briefly in bars 43-46 in section B to provide variety.

Stable harmonic triadic structures define all three sections. Sections A begin and end in F major which is consistent with the key signature. Section B begins briefly in E major, but wanders among

tonal centers to conclude the work in D-flat major. Within these stable structural boundaries, modulatory sequences break from tonic centers, and chromaticism is used ornamentally to color. Toch uses an expanded tonality as did nineteenth-century composers in search of affective color.

Cadential structures are unconventional in terms of functional chord progressions. As seen in Figure 41, massive complex chords converge on a b-flat minor triad on the first beat in bar 29. Then parts diverge in contrary chromatic motion to resolve tensions and end section A with a climax in triadic F major in bar 30. The intermediate complex chords contribute to ornamental color and movement, in contrast to the stability of the triadic poles on strong beats.

The sudden textural contrast in Figure 41 bar 31 to women's voices further serves to define this point of articulation between sections A and B. Toch rhythmically defines this and other points of articulation by placing whole notes in all voices to slow the flow of movement.

Dynamic levels range from *pianissimo* to *fortissimo* with crescendos and decrescendos. These contribute to directional motion and also serve to define points of articulation. It can be seen in Figure 41 bar 26 that Toch uses *crescendo molto* to build tension to a whole-note *fortissimo* climax on a complex chord that is a structural dissonance. Toch then inserts a dramatic *pianissimo* dynamic contrast in bar 27 to define the beginning of the next poetic line. Given the inconclusive nature of the chord in bar 26, this is a secondary point of articulation which propels the flow forward to a

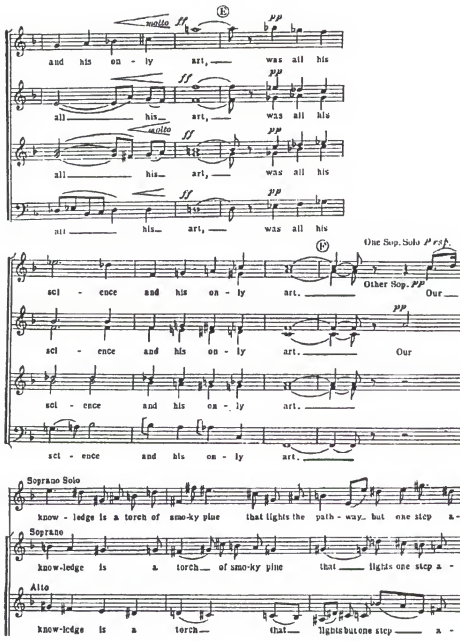
molto
and his on - ly art, was all his
all his art, was all his
molto
all his art, was all his
all his art, was all his
One Sop. Solo Pesp.
sci - ence and his on - ly art. Other Sop. Our
sci - ence and his on - ly art. Our
sci - ence and his on - ly art.
sci - ence and his on - ly art.
Soprano Solo
know - ledge is a torch of smo-ky pine that lights the path - way, but one step a -
Soprano
know-ledge is a torch of smo-ky pine that lights one step a -
Alto
know-ledge is a torch that lights but one step a -

Figure 41 Toch *The Inner Circle*, Op. 67
"OWorld Thou Chosest not the Better Part" Bars 25-34
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more stable resting point in bar 30 that ends section A. Changes in melodic activity, harmony, and rhythm serve to define a secondary point of articulation in Figure 42 bar 40 that corresponds to the end

of line 11 in the poem. A lull of relative stability results from the low level of rhythmic activity. Altos and basses ascend in unison to an e minor chord in bar 40. Toch adds tenors to descend chromatically in a slow harmonic rhythm.
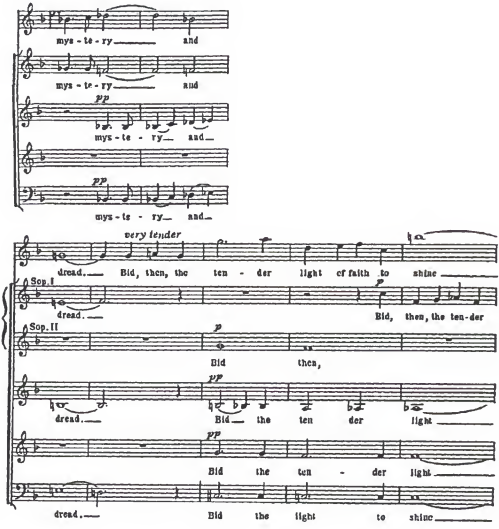
Figure 42 Toch *The Inner Circle*, Op. 67
"OWorld Thou Chosest not the Better Part" Bars 38-44
© 1953 by Affiliated Musicians, Inc., Los Angeles

A flection count in which the number of changes in melodic direction are added between relevant articulations, quantitatively

demonstrates how Toch used melody to define this point of articulation. The flection count for altos is 6 in four bars in Figure 41 bars 31-34. In comparison, the flection count is only 1 for altos, tenors and basses for seven bars in Figure 42 bars 38-44. The considerable reduction in harmonic, melodic, and rhythmic activity defines this secondary point of articulation.

Melodic ranges in this piece are soprano solo e flat1-b2, sopranos d#1-a2, altos a flat-f2, tenors d-f#1, and basses F-c1. The low tessitura of altos and tenors seen in the previous musical example in Figure 42 bars 38-44 contrasts greatly with women's voices in bars 31-38 preceding the secondary point of articulation. The soprano solo peak in Figure 42 bar 44 is an example of word painting as light emerges from murky darkness to *shine* on b 2. Two other lower peaks are sopranos on a2 in bar 11 on *heart* and bar 26 on *art.* These melodic peaks approximately two-thirds through each section tend to propel directional motion.

Toch unifies the work by using similar techniques to conclude each section. This can be seen in Figure 43 bars 49-52 which ends section B in D flat Major. Massive complex six-voice chords converge to three voices in bar 51 before diverging in contrary chromatic motion to rest ultimately on a structurally stable triad. Earlier this was seen in Figure 41 bars 27-30.

In conclusion, *O World thou chosest not the better part*, is an example of how Toch uses compositional techniques of affective harmonic color, large forces, melodic peaks, and tapering dynamic changes popular in the romantic era within a neo-classical structure defined by clear triadic harmonies. In its use of techniques popular

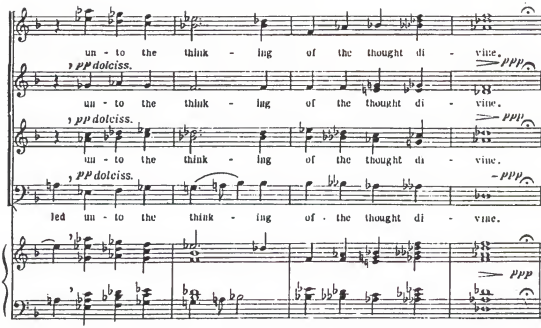
un - to the think - ing of the thought di - vine.
pp dolciss.
ppp
un - to the think - ing of the thought di - vine.
pp dolciss.
ppp
un - to the think - ing of the thought di - vine.
pp dolciss.
ppp
led un - to the think - ing of - the thought di - vine.
ppp

Figure 43 Toch *The Inner Circle*, Op. 67
"OWorld Thou Chosest not the Better Part" Bars 49-52
© 1953 by Affiliated Musicians, Inc., Los Angeles

in earlier centuries, the work appears to be historically anachronistic in relationship to prevalent contemporary rational thought. As an example of how contradiction of meaning involves paradoxical contrast, it was shown how harmony was used both structurally and ornamentally as a double-functioning element.

V.

Rabindranath Tagore (1861-1941) from Bengal, India, was a poet, dramatist, novelist, musician, painter, critic, philosopher, educator, and patriot.[19] Albert Schweitzer crowned him the "Goethe

[19] Iyengar 1986: 10

of India."[20] Tagore's work has "features of universality, including human features that are essential in all ages and places."[21]

Active in the fight for freedom from British rule during a turbulent cultural and political renaissance in Indian history, Tagore, like Toch, was "forced, as much by outer circumstances as by an inner necessity, to stand alone, to rely entirely on his inner resources. . . ."[22] In 1912 The India Society in London published *Gitanjali* (Song Offerings), "a collection of prose translations made by the author from the original Bengali."[23] *Have you not heard his silent steps?* comes from *Gitanjali* for which Tagore was awarded the Nobel Prize for Literature in 1913.

This two-minute moderately difficult choral work for large *a cappella* SATB divisi chorus is suitable for college choirs. The poem's design determines the composition's binary musical AB form with assymetrical sections containing 18 + 31 bars. Details of poetic structure are confirmed by musical points of articulation defined by changes in texture, harmony, and melody.

The piece begins like a simple, quiet folk song with a call and response pattern as seen in Figure 44. Texture is monophonic with the soprano melody outlining an F major triad that corresponds to the key signature.

Altos and tenors respond homophonically alternating between d minor (vi) and a minor (iii) triads. Cadences are conventional in

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20 Iyengar 1986: 3
21 Iyengar 1986: 3
22 Tagore had alienated the ruling authorities. . . . He was a political suspect and was being watched (Kripalani 1962: 204).
23 (Tagore 1912: viii) in Rare Book Room in Firestone Library, Princeton University.
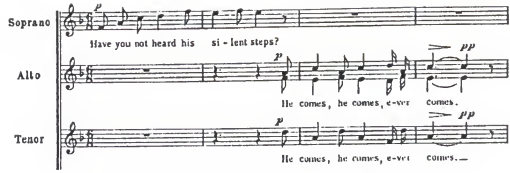
Figure 44 Toch *The Inner Circle*, Op. 67
"Have you not heard his silent steps?" Bars 1-4

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terms of functional progressions. Harmonically, in section A Toch stays near an F major tonal center using functional progressions to move to closely related triads.

Rhythmically, the piece is marked *Allegretto With Secrecy* with a gently rocking dotted quarter note about 58 in 6/8 meter. Eighth-note surface rhythm and the meter remain constant throughout the composition. Text is set primarily syllabically. Toch is sensitive to the stress of words and syllables. He uses the repetitive short-long-short-long-short-short-long pattern of the refrain as a unifying device for the piece.

Toch varies the pattern of call-response in section A and subdivides the section into three parts corresponding to poetic divisions. He expands the number of monophonic bars from a two-bar phrase as seen in Figure 44 bars 1-2, to a four-bar phrase in bars 5-8, and to a six-bar phrase in bars 11-16. Toch unifies section A by repeating the two-bar refrain, *he comes, he comes, he comes* with slightly varied triadic progressions. The third refrain may be seen in

Figure 45 bars 17-18.Section B begins in Figure 45 bar 18 with a textural contrast involving complexities of stretto technique popular in Baroque fugues. This polyphonic texture and overlapping poetic lines contrasts with the symmetrical homophonic phrase structure of section A.

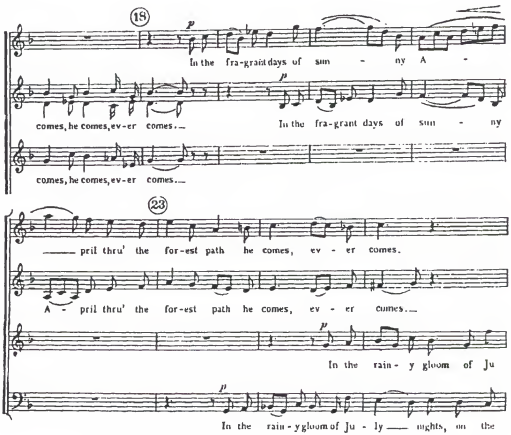
18
In the fra-grant days of sum - ny A -
comes, he comes, ev-er comes.
In the fra-grant days of sum - ny
comes, he comes, ev-er comes.
23
pril thru' the for-est path he comes, ev - er comes.
A - pril thru' the for-est path he comes, ev - er comes.
In the rain - y gloom of Ju
In the rain - y gloom of Ju - ly nights, on the

Figure 45 Toch *The Inner Circle*, Op. 67
"Have you not heard his silent steps?" Bars 17-25

© 1953 by Affiliated Musicians, Inc., Los Angeles

The four-bar subject is first sung by sopranos beginning in Figure 45 bar 18. It is imitated one bar later at the octave by altos. Basses enter for the first time in the composition in Figure 45 bar 23 with a slightly altered subject beginning a minor third lower on G.

Tenors imitate basses beginning in bar 24 to complete the four sequential entries common in a four-part fugue. This is an example of fugato since it is a fugal beginning that does not progress beyond the exposition.

Dynamic levels range from mezzo forte to pppp, but *piano* predominates. Crescendos and decrescendos direct motion. For example, a crescendo in Figure 46 bars 37-38 corresponds to a melodic ascent.
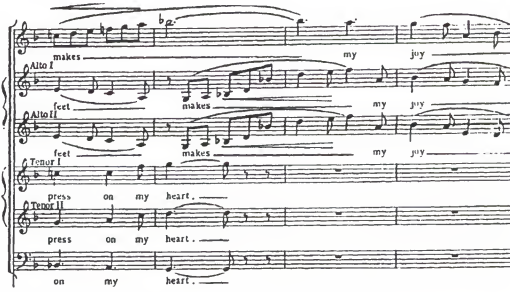
Figure 46 Toch *The Inner Circle*, Op. 67
"Have you not heard his silent steps?" Bars 37-40

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Melodic ranges are sopranos d1-b flat 2, altos g-f2, tenors e flat-g1, and basses G-b flat. Step- and skipwise motion prevail. Toch builds to a melodic climax in Figure 46 bar 38 in which he contrasts peaks and lows of the melodic ranges. Sopranos and tenors I peak, whereas altos and basses sing their lowest pitches. Altos reach their

zenith in Figure 46 bar 39. Melismatic text setting emphasizes the words *makes* and *joy*. Toch suddenly reduces the massive six-part chordal texture to three-part women's voices in Figure 46 bar 39. To complete the composition Toch juxtaposes a minor and F major triads
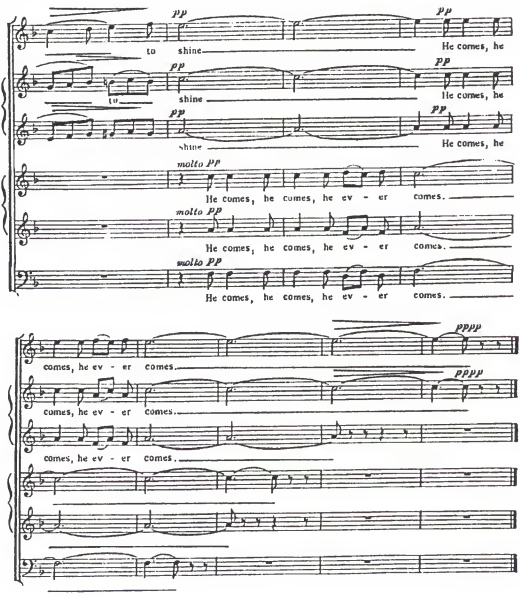
Figure 47 Toch *The Inner Circle*, Op. 67
"Have you not heard his silent steps?" Bars 41-49

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in a massive chordal bitonal texture in Figure 47 bars 41-49. He extends this structural dissonance and unifies the piece by repeating the refrain which has remained rhythmically constant throughout.

In contrast to earlier presentations of the refrain with an active melodic contour, in Figure 47 bars 42-49 the melodic profile is almost level. This is consistent with textural and dynamic level changes. Toch supports the decrescendo by gradually reducing the massive six-part texture to two parts ending at a pppp dynamic level in a minor.

In conclusion, *Have You not Heard his Silent Steps?* is relatively simple and more neo-classical in comparison to other works in this cycle. "Contradiction adapted" is suggested as different compositional techniques popular in Western Europe are superimposed and elements are subtly adjusted to accommodate them. Within a binary form with symmetrical phrases defined by clear triadic harmonies and imitative counterpoint that were popular in the eighteenth century, Toch uses compositional techniques of affective harmonic color, melodic peaks, and tapering dynamic changes that were widespread during the romantic period. The extent to which Toch uses contrapuntal devices in this piece is unusual in comparison with earlier works in this cycle in which imitative writing appears only briefly.

VI.

The American poet Ralph Waldo Emerson (1803-1882) emphasized universal ideas[24] which links him to the international

[24] Emerson 1965: x

group of poets in *The Inner Circle.* His poem, *Good-bye, Proud World,* appeared in 1847 in *Poems* published by James Munroe and Company in Boston.[25] Emerson venerates an earlier golden age as did Santayana in the preceding choral work. The poem, if viewed as Toch's declaration against the prevalence of rationality in contemporary composition, is a fitting conclusion to the cycle.

Good-bye, Proud World is the final choral work in Toch's cycle, *The Inner Circle*, and the longest one lasting 3.5 minutes. It is a difficult piece suitable for college choruses or professional choirs with SAT professional soloists. The poem's four-part design determines the composition's musical form ABCD with four unbalanced sections containing 16 + 19 + 23 + 22 bars. Tension prevails in all but the third section which exists in calm contrast to the rest of the work.
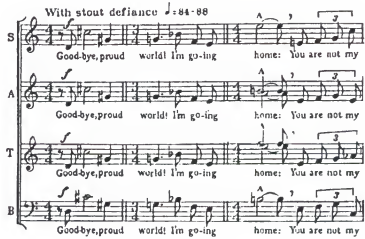
Figure 48 Toch *The Inner Circle*, Op. 67
"Good-bye, Proud World" Bars 1-3

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25 Rare Book Room in Firestone Library, Princeton University.

Toch defines points of articulation by changes in rhythm, texture, harmony, dynamic level, and melody. He is sensitive to the meaning of the text, and makes analogies between word and musical rhythm. *With stout defiance* the quarter note equals 84-88. Toch immediately sets the challenging tone of the piece by contradicting the 4/4 time signature with triple meter as seen in Figure 48 bar 2.

In Figure 48 bar 3 monophonic texture suddenly expands to tense and complex massive chords to emphasize *home.* In section A, as in the majority of the composition, text is set primarily syllabically with key words accentuated. A disjunct melodic line with leaps further stresses key words or syllables, for example *-bye* in bar 1, and *home* in bar 3. These musical changes intensify the poem's defiant declarations.

Rhythm may be viewed as a double-functioning element. In Figure 49 bar 16, the whole note has a structural function. By its longer duration it signals the end of section A. Triplets in Figure 49
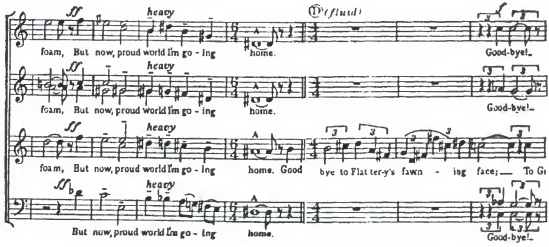
Figure 49 Toch *The Inner Circle,* Op. 67
"Good-bye, Proud World" Bars 13-19

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bars 17-18 add to the emotional turmoil by interjecting more rhythmic activity in the tenor line. Thus rhythm also serves an ornamental and affective function.

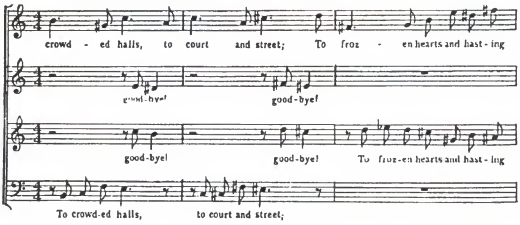
Toch further defines this point of articulation by contrasting heavy homophonic chords in Figure 49 bars 15-16 at the end of section A with a thin monophonic texture and new melodic material to begin section B in bar 17. A repeating echo of massive chords on *Good-bye!* tends to unify section B. The echoing can be seen in Figure 49 bar 19, and Figure 50 bars 25-26.

crowd - ed halls, to court and street; To froz - en hearts and hast - ing
good-bye!
good-bye!
good-bye!
good-bye!
To froz-en hearts and hast - ing
To crowd-ed halls,
to court and street;

Figure 50 Toch *The Inner Circle*, Op. 67
"Good-bye, Proud World" Bars 25-27

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Melodic ranges are sopranos d1-a2, altos a-f2, tenors d-a1, basses F#-d1, soprano soloist e1-g2, alto soloist a-e2, and tenor soloist d-g1. New melodic material in each section contributes to variety in the work. Melody contributes to directional motion by gradually ascending chromatically in peaks as in the soprano line in Figure 50 bars 25-26.

Rhythmic change supports this directional motion by accelerating in bar 23 *Un poco piu mosso* with the quarter note equal to 96. Fluctuations in melody, rhythm and dynamic level combine to gradually build tension to a *fortissimo* climax in bar 31 with sopranos on a2 near the end of section B. These compositional techniques were popular in the nineteenth century.

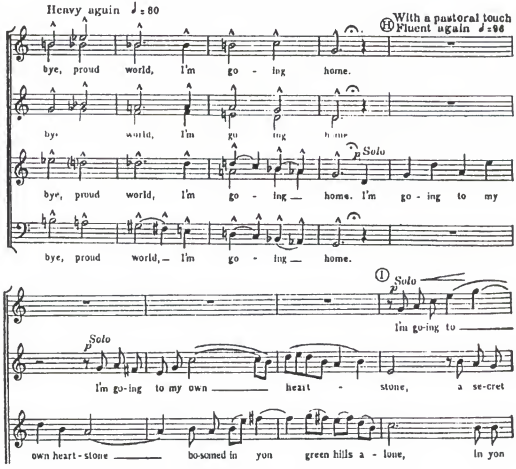
Toch concludes section B in Figure 51 with a slower tempo marked *heavy again* with the quarter note equal to 80. A

Heavy again ♩ = 80
With a pastoral touch
Fluent again ♩ = 96
bye, proud world, I'm go - ing home.
bye, proud world, I'm go - ing home.
Solo
bye, proud world, I'm go - ing home. I'm go - ing to my
bye, proud world, I'm go - ing home.
Solo
I'm go-ing to
Solo
I'm go-ing to my own heart - stone, a se-cret
own heart - stone bo-somed in yon green hills a - lone, In yon

Figure 51 Toch *The Inner Circle*, Op. 67
"Good-bye, Proud World" Bars 32-40

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descending bass line and augmented complex vertical structures come to rest on an open fifth rooted on G in Figure 51 bar 35 to end section B.

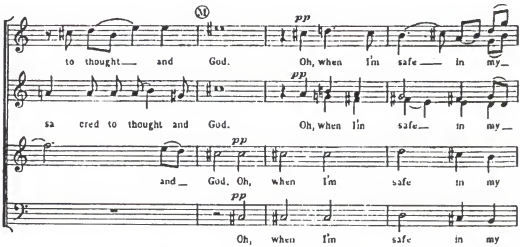
Texture, harmony, melody, and dynamic modifications define the point of transition to section C. Emerson's gentler text is reflected in Toch's musical setting. The tempo changes *With a pastoral touch Fluent again* and quarter note equal to 96. In section C beginning in Figure 51 bar 35, a trio of tenor, alto, and soprano soloists gently flow through a quiet, hallowed *pleasant land* replete with triadic harmonies, smooth melodic contours, and steady eighth-note motion. Although SAT tutti join the soloists, no basses are heard in section C. In contradiction to the *fortissimo* massive vertical structures of sections A and B, in Figure 51 bars 37-40 the polyphonic texture of three independent melodic lines suggests "fermentative counter-

to thought and God.
Oh, when I'm safe in my
sa cred to thought and God.
Oh, when I'in safe in my
and God. Oh, when I'm safe in my
Oh, when I'in safe in my

Figure 52 Toch *The Inner Circle*, Op. 67
"Good-bye, Proud World" Bars 57-60

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point" which is "based on continuous free, inventive creation."[26] Triadic harmonies abound in section C in contrast to the complex vertical structures seen in sections A and B. Although Toch modulates within a tonal orbit, section C begins in G major in Figure 51 bars 37-39, and ends in bright C# Major in Figure 52 bar 58.

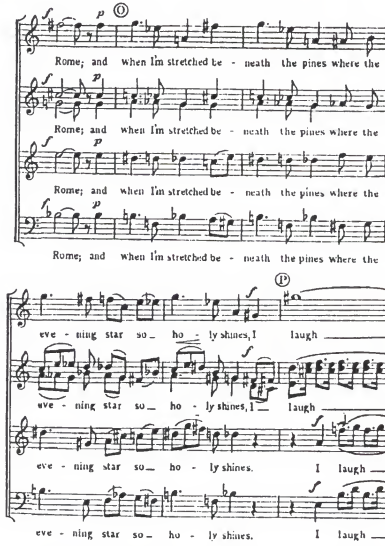
Rome; and when I'm stretched be - neath the pines where the
Rome; and when I'm stretched be - neath the pines where the
Rome; and when I'm stretched be - neath the pines where the
Rome; and when I'm stretched be - neath the pines where the
eve - ning star so_ ho - ly shines, I laugh
eve - ning star so_ ho - ly shines, I laugh
eve - ning star so_ ho - ly shines. I laugh
eve - ning star so_ ho - ly shines. I laugh

Figure 53 Toch *The Inner Circle*, Op. 67
"Good-bye, Proud World" Bars 66-71

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[26] E. Toch 1948/1977: 141

Unlike other points of articulation in this piece which clearly separate sections, Toch overlaps the last two sections maintaining a constant *pianissimo* dynamic level. A quiet bass tutti entry in Figure 52 bar 58 signals the emergence from the haven of section C into section D, a harsh reality of complex chords with tritones, homophonic texture, mocking thirds, and staccato attacks *at the sophist schools and the learned clan* in bars 74-75.

Harmonically, Toch primarily uses an expanded tonality consistent with the nineteenth-century search for affective color. Tritones and chromaticism prevail in Figure 53 bars 66-70. Harmony has a double function. In bar 66 a tritone is part of a structural dissonance on a strong beat. Tritones on weak beats provide affective color, however, in Figure 53 bars 67-70. In Figure 53 bar 71 Toch word paints *laugh* using a pattern of consecutive dotted-eighth-sixteenth notes, and minor thirds.

Melody contributes to directional motion via profiles of consecutive chromatically ascending melodic peaks near the end of section D. In Figure 53 the sopranos sing f#2 in bar 66, g2 on beat
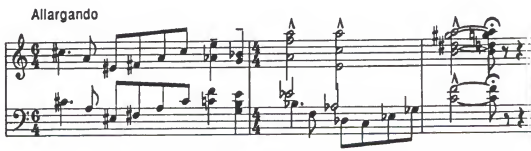
Figure 54 Toch *The Inner Circle*, Op. 67
"Good-bye, Proud World" Bars 78-80

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one of bars 67-70, and g#2 in bar 71. In Figure 54 they reach a2 to conclude the composition in bar 80.

This melodic technique coupled with a gradual crescendo serves to unify the piece. It was seen earlier near the end of section B in which the sopranos gradually ascended to a *fortissimo* peak on a2 in bar 31, before a heavy descent. In contrast to section B, however, Toch concludes section D *con tutta forza* with the sopranos on a2 climaxing in a complex vertical structure.

The similarity in texture between Figure 48 bars 1-3 and bars Figure 54 bars 78-80 also serves to unify the composition. In both cases, unison doubling expands into complex massive vertical structures.

In conclusion, Toch's setting of *Good-Bye, Proud World* seems appropriate to the defiant nature of Emerson's poem. Rhythm and harmony have been seen to be double-functioning elements providing both structure and affective ornament. Texture is a complex mixture of monophony, homophony, and polyphony including "fermentative counterpoint." Toch's setting appears to be a "both-and" phenomenon. Numerous rhythmic changes and accented dissonances are consistent with modernist practices. These coexist with compositional techniques popular in the romantic era such as tapering dynamic level changes, affective harmony, and melodic peaks.

Summary of *The Inner Circle*

Table V *Structure of The Inner Circle* provides a concise overview of the form of each composition, duration, tempo, choral

forces required, poet, topic of the poem, and poet's nationality. Professional soloists are needed for the fourth and sixth choral works.

TABLE V STRUCTURE OF *THE INNER CIRCLE*

Poem	Form	Duration	Tempo	Chorus	Poet	Topic	Nationality
I	AAB	2 minutes	allegretto *=92	SATB	Carlyle	hope, life, man	England
II	ABcoda	2 minutes	allegretto *=96	SSA	Blake	Jesus	England
III	AB	1 minute	allegro *=104-108	SATB	Rilke	obsessive love	Austria
IV	AAB	2 minutes-30 seconds	moderato *=88	SATB+ S solo	Santa-yana	faith	Spain
V	AB	2 minutes	allegretto *.=58	SATB	Tagore	eternity	India
VI	ABCD	3 minutes-30 seconds	varies *=80, 96	SATB+ SAT solos	Emerson	life, death	U.S.A.

* means quarter note

It was seen in the preceding analyses that tension ebbs and flows in the first and fourth works which are of moderate difficulty. The text and relatively easy music of the second and fifth choral works are calm. They contrast with the textual drama and difficult music of the third and sixth compositions. The third piece is the shortest in contrast to the sixth work which is longest. Thus on a large dimension Toch provided variety in the cycle but unified it by balancing mood and degree of difficulty.

It appears that musical form, unity, and variety were derived from poetic structure and meaning. Details of poetic structure are confirmed by musical articulations following the lines of the poems. Toch makes analogies between word and musical rhythm. He uses a

wide range of resources from his study of European compositional techniques. The first four pieces may have been written almost a decade earlier than the last two works, and may be reflective of his early concession to American taste. They have predominantly homophonic texture whereas the last two pieces mix polyphony, homophony, and monophony.

Harmonically, key signatures indicated in the first, second, fourth, and fifth pieces correspond to the beginning and predominant tonal centers in those works. The second piece ends in a triad related to the key signature, but the first and fourth pieces end in stable triads unrelated to the key signature. The fifth work ends bitonally. Both the third and sixth pieces are unpredictable and do not begin or end with stable triads.

Rhythmically, the meter is stable in the first, fourth, and fifth pieces. There are frequent meter changes in the second, third, and sixth pieces. Toch preferred moderate to fast tempos in the cycle. Rhythmic motives unify the first, fourth and fifth pieces.

Contradiction of meaning involves paradoxical contrast. Harmony and rhythm were seen to be double-functioning elements providing structure and ornament. Toch also contrasts two types of counterpoint. He uses imitative counterpoint in the fifth piece, and fermentative counterpoint based on continuous free, inventive creation in the sixth work. Although imitative writing appears briefly in the first four works in the cycle, the extent to which Toch used counterpoint in these final two works is unusual in comparison.

Compositions in *The Inner Circle* appear as examples of a hybrid "both-and" phenomenon in which techniques from earlier

eras coexist in different degrees in each piece, and in comparison to other works in the cycle. The first and fourth compositions balance devices popular in the classical and romantic eras. The second and fifth works have symmetrical phrases, predominantly triadic harmonies on strong beats, and thematic repetition which prevailed in the eighteenth century.

In contrast, the third and sixth pieces use relatively more compositional techniques popular in the romantic period such as large performing forces, expanded tonality for affective color, gradual crescendos building to melodic peaks, and little thematic repetition. They also use modernist devices such as accented dissonances, harmonic clashes, and large intervallic skips.

Although Toch had employed romantic compositional techniques in earlier published choral works composed in Europe such as *Das Wasser* (1930), his use of them in the mid-twentieth century in the United States makes *The Inner Circle* (1953) an anachronism within his contemporary historical milieu emphasizing rationality. His use of them is consistent, however, with Hollywood film aesthetics requesting enhancement of feelings and emotions of characters.

Song of Myself (1962)

Toch set *Song of Myself* for large *a cappella* SATB divisi chorus, soprano solo, and tenor solo. This 4.5 minute moderately difficult work is suitable for college choruses. Toch's setting is a brief excerpt of a long poem entitled *Song of Myself* by the American poet Walt

Whitman (1819-1892) from his book *Leaves of Grass* which was published in 1881 by Rees Welsh & Co. in Philadelphia.[27]

Whitman's collection *Leaves of Grass* was "the ultimate expression in America of a poetry organic in form and romantic in spirit."[28] Organic form asserts that each poem has "its own inherent laws, originating with its very invention and fusing in one vital unity both structure and content."[29]

By ennobling and celebrating the life of animals, Whitman opposed societal and religious teachings that dictate domination of animals. *Song of Myself* evolved with changes in diction and rhythm from its 1856 title *Poem of Walt Whitman, an American.* Succeeding editions were titled simply *Walt Whitman* until in 1881 it became *Song of Myself.*[30] Toch set section 32 of 52 sections in *Song of Myself* to music.[31] No record of performances or recordings were located in the UCLA Toch Archive to examine audience responses.

Textually as well as in Toch's musical setting, *Song of Myself* exists in contradiction to the rationality prevalent in Toch's contemporary historical context. In his setting of Whitman's *Song of Myself,* Toch let romantic sources influence his balance of tension and relaxation. By fusing these with compositional procedures popular in the Baroque period such as fugato Toch creates his own hybrid "both-and" form. Complexity is the result of a hybrid "both-

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27 Rare Book Room in Firestone Library, Princeton University.
28 Holman and Harmon 1986: 439
29 Holman and Harmon 1986: 211
30 Allen and Bradley 1965: 28
31 The 1881 version has an additional line after the first line, *"I stand and look at them long and long," awake "in the dark"* line 3, *that way "huge times ago"* line 11, and *drop'* instead of *"dropped" them'* line 11.

and" phenomenon which is paradoxical contrast whose source is stylistic contradiction. If the title is a clue, *Song of Myself* represents an autobiographical view of Toch's musical thought.

Interrelationship of Text and Music

Toch is true to the structure of the poem. It appears that Toch planned unity and contrast to delineate the poetic text, that musical form was derived from the lines of the poetry. Details of poetic structure are confirmed by musical articulations following the poetry line by line. Articulations are defined by changes of texture and dynamic level. Although dynamic levels range from *pianissimo* to forte with several crescendos and decrescendos, the majority of the poem is marked *piano*. Vocal entries corresponding to the beginning of poetic lines are often on upbeats or "and."

Toch varies linear contrapuntal, massive chordal, and tutti, three-part, two-part, and solo settings of poetic lines. Although the majority of the text is set polyphonically, occasional homophonic settings stress words and phrases, for example, *God* in bar 14, *things* in bar 19, *unhappy over the whole earth* in bars 26-27, and *They bring me tokens of myself, they evince them plainly in their possession* in bars 32-39. The greatest textural contrasts occur at points of articulation which the contrasts help delineate.

Toch begins *Song of Myself* with a sequence. He repeats the five-note *dolce* theme presented in the sopranos in bar 1 a third lower in bar 2. Triadic harmony is evident moving from G major to D major in bar 1, to a minor and e7 in bar 2 as seen in Figure 55.
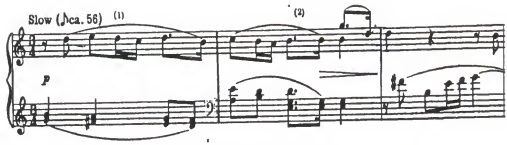
Figure 55 Toch*Song of Myself* Bars 1-3

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The melody is conjunct and legato. Toch indicates a slow eighth-note pulse equaling 56 and triple meter throughout the composition.

He increases melodic activity by introducing more sixteenth-notes in bar 4. A *decrescendo* and *calando* in bar 6 leading to D

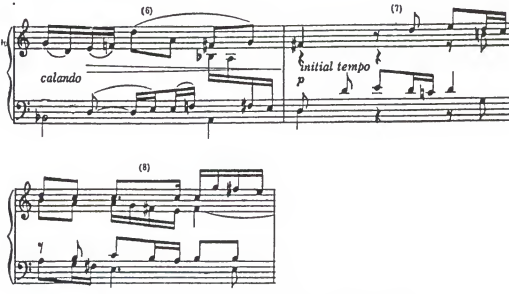

Figure 56 Toch*Song of Myself* Bars 6-8

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major on beat one of bar 7 signal a point of articulation corresponding to the poetic punctuation as seen in Figure 56.

In Figure 56 bars 7-8 the initial tempo returns to initiate a new poetic line. Toch presents the initial theme from Figure 55 bar 1 in the contrapuntal technique of stretto which extends through bar 10. By using stretto he condenses the second and third poetic lines.

Rhythmically, as is often seen in slow compositions, at least one voice carries momentum in the form of a rhythmic pulse through the majority of points of articulation. Toch melodically and rhythmically overlaps the first four lines of the poem, and seamlessly winds up to line five which begins on the first beat of Figure 57 bar 15. Then he
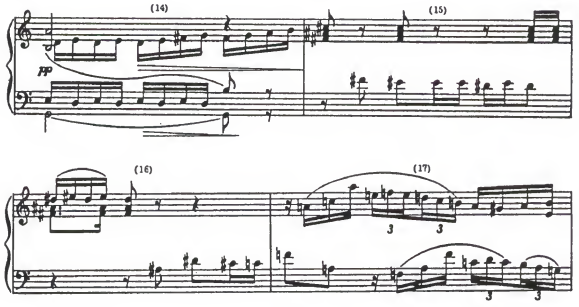
Figure 57 Toch*Song of Myself* Bars 14-17

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breaks the continuous flow of music to begin line six with a contrasting texture, melody, rhythm, and dynamic level. Line seven

overlaps the end of line six. Toch separates lines eight, nine, and ten by rests. He offsets the final brief tenor of line ten by inserting a fermata which is the only place where he discontinues the rhythmic pulse through a point of articulation.

Toch breaks the stable continuous flow of eighth and sixteenth notes and creates tension by inserting a striking increase of rhythmic density of triplets and cross rhythm in Figure 57 bar 17. This rhythmic change combined with a high tessitura for the altos on the words *demented* and *mania* create tension.

Two lulls in the form of half-plus-eighth-note-plus-eighth-rest in bar 19 and dotted quarter-plus-eighth-rest in bar 27 at the conclusion of poetic lines indicate articulations. Two transitions corresponding to the beginning of other poetic lines, for example, in bar 28 quarter followed by eighths, and fermata in bar 35 also clarify articulations.

Melodically, Toch creates a hierarchy of peaks that correspond to the poetic lines. The work begins calmly then interjects peaks of unresolved tension. The progressive chain of peaks contribute to the flow of movement. *Song of Myself* is an example of how Toch slowly unfolds each line of a poem while building a melodic wave contour with peaks chromatically ascending before the wave "breaks." In *The Shaping Forces* Toch's illustrative examples of this idea come from Beethoven's *Violin Sonata* Op. 47. Toch states,

> If a melody is given time to develop on a broader basis, it shows that the smaller partial waves which constitute the whole line have the tendency to drive upwards their

several highest tones (climaxes) until, after reaching the highest of these climaxes, the wave "breaks." [32]

This profile of higher and more intense melodic peaks contributes to directional motion and shape of the composition. These chromatically ascending peaks occur in the soprano part on f#2 in bar 19 at a six-part *fortissimo* climax on *things*. The next is one-half-step higher in the soprano part on g2 in bar 27 which is the pinnacle of a gradual crescendo and melodic ascent on *the whole earth*. A final peak appears in the soprano part on a2 in Figure 58 bar 35.

This is the culmination of a *fortissimo* tutti homophonic ascent with complex vertical sonorities on *evince them plainly in their possession*. Then suddenly the wave "breaks" as a lone tenor inconclusively ponders the source of the animals' traits with a disjunct melodic line.

Melodic shape and growth are also achieved by variation and introduction of new material. There is melodic interest in each voice. Melodic ranges are soprano soloist d1-b2, tenor soloist e-f1, sopranos d1-a2, altos a#-f2, tenors c#-a flat1, and basses F-c1. Stepwise and skipwise motion predominate.

Occasional upward leaps emphasize the following text, for example, major seventh on *awake* in bar 10, major sixth on *me sick* in bar 13, major seventh on *thousands*, major seventh and octave on *not one* in bar 24, and major ninth on *relations* in bar 29. Toch avoids vocally awkward syllables on melodic climaxes using open

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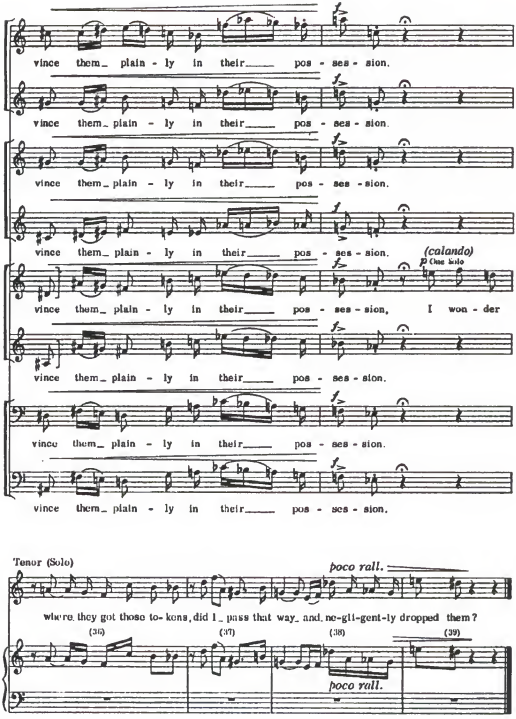
[32] E. Toch 1948/1977: 79-80

vince them_ plain - ly in their_____ pos - ses - sion.
vince them_ plain - ly in their_____ pos - ses - sion.
vince them_ plain - ly in their_____ pos - ses - sion.
vince them_ plain - ly in their_____ pos - ses - sion.
(calando)
p One kolo
vince them_ plain - ly in their_____ pos - ses - sion, I won - der
vince them_ plain - ly in their_____ pos - ses - sion.
vince them_ plain - ly in their_____ pos - ses - sion.
vince them_ plain - ly in their_____ pos - ses - sion.
Tenor (Solo)
poco rall.
where they got those to- kens, did I_ pass that way_ and, ne-gli-gent-ly dropped them?
(36)
(37)
(38)
(39)
poco rall.

Figure 58 Toch*Song of Myself* Bars 34-39

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vowels on highs and lows. Melismas are used to stress words such as *animals* in bars 5-6, *God* and *mania* in bar 14, and *relations* in bar 29. Some text repetition also serves to accentuate, for example, *they do not* in bar 11. There is ambiguity in the combination of old and new styles in *Song of Myself.* Harmonic contradictions abound. Stable harmonic triadic structures occur at the beginning and majority of articulations except in bars 9, 24, 35. There are many diatonic intervals even though tonal centers fluctuate. Although the key signature indicates either C major or a minor, numerous accidentals indicate remote B major and F-sharp major. At the end of the piece an inconclusive e1-d#1 sung by the solo tenor leaves the listener wondering about the origin of the animals' traits.

Harmonically, major triadic key centers are found at all points of articulation except bars 9, 24 and 35. Toch modulates within sections and builds toward cadences by increasing the complexity of chords at bars 27 and 34. Cadential structures are unconventional, and modulatory sequences break from the tonic orbit. The source of maximum tension and activity is found in the complex vertical structures and accelerating rate of harmonic change preceding a melodic peak, for example, bars 34-35. Movement is increased by using dissonances in positions of rhythmic stress. Harmonic rhythm ranges from moderate to fast.

Harmony generates tension at dramatic situations, for example complex vertical sonorites preceding melodic climaxes and signaling points of articulation. The net effect of *Song of Myself* is relative tension because of Toch's large harmonic vocabulary, unconventional cadences and tonal structure, and inconclusive nature of the final

lines. Toch uses expanded harmony such as chromaticism in bar 27 which was also popular in the nineteenth-century search for affective color. He uses structural dissonance in the form of complex chords in cadential and other stable functions, for example, in bar 19 he adds a c natural to F# major V7 chord. He broadens concepts of tonality to include collections of loosely associated harmonic phenomenon in bars 34-35 build to climax. These conventional romantic compositional procedures are unusual in the context of twentieth-century rationality.

Contrapuntal contradictions also exist. As in the late eighteenth and into the nineteenth centuries, fugato sections occur within a predominantly chordal style. Ingredients of linear orientation, approximately equal activity of concurrent lines and overlapping articulations, are evident in *Song of Myself.* Complex imitative contrapuntal organization using stretto is seen in bars 7-10.

Rhythmically Toch matches notes to the stress and length of syllables. Analogies are evident between word and musical rhythm, for example, animals in bar 2. Phrase structure is assymetrical corresponding to poetic lines. Irregular phrase length and elastic rhythm are reminiscent of Wagnerian free melodic invention. Accelerandos associated with crescendos in bar 4, and ritardandos with decrescendos in bar 6 support nineteenth-century romantic origins of this composition. Accelerandos are located at bars 26-27 and bars 34-35 at points of articulation.

On the other hand, Toch uses a technique of motivic evolution which was popular in the Baroque era. A five-note rhythmic motive serves as primary thematic material to unify the composition. It is

presented in the soprano line in Figure 55 bars 1-2, in the tenor and soprano lines in Figure 56 bars 7-8, and in a melodically altered form in the tenor line in Figure 57 bars 15-17. In the *Shaping Forces in Music* Toch states, "We are only partly conscious of the motifs, . . . whose invaluable function is to build, to cement, to keep life alive, to continue, to promote and propel."[33] Rhythmic growth is achieved by repetition and variation of the five-note motive, and by introduction of new rhythmic material.

Toch unifies *Song of Myself* by providing consistent motivic rhythmic patterns, familiar diatonic intervals, and predominantly step- and skipwise motion of melodic lines. He provides variety by introducing new melodic and rhythmic thematic material, unstable modulatory sections, dissonant chord progressions, and contrasting chordal and contrapuntal texture.

In conclusion, in *Song of Myself* Toch uses compositional procedures popular in the Baroque era such as motivic evolution, sequences, stretto, and "imitative" counterpoint. He also uses techniques popular in the romantic era such as a series of chromatically ascending melodic peaks, tapering dynamic level changes, and expanded harmony. The piece is an example of how Toch combines conventional compositional techniques in an unconventional way. His organic form and use of compositional procedures popular in the romantic era stand in opposition to the rationality of his contemporary milieu which emphasized formalistic elements, sets of laws, and logical deduction that diminished influence from emotional, unconscious sources.

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[33] E. Toch 1948/1977: 209

Valse for Mixed Speaking Chorus and Optional Percussion (1962)

Toch's brisk, humorous four-minute *Valse* is for SATB divisi speaking chorus, soprano and tenor soloists. In striking contrast to *The Inner Circle* and *Song of Myself*, this final choral work returns to the lighthearted humor and exploration of the musical possibilities inherent in speech of Toch's 1930 *Gesprochene Musik* suite to which *Fuge aus der Geographie* belongs.

Humor results from Toch's unexpected use of conventional elements in unconventional ways. It is not unusual that a choral work bears a French title. It is curious, however, that the title of a choral work refers to an instrumental genre.

Optional percussion is indicated for two players on side drum, Chinese wood blocks, xylophone, claves, and wooden drum which "may be an empty cigar box." *Valse* is a relatively easy work suitable for high school choruses, college choirs, and musically literate non-singers.

Interrelationship of Text and Music

As in his *Geographical Fugue* of 1930 Toch organizes spoken words into a musical structure, juxtaposing order and disorder. Toch expresses freedom of thought with the help of a stalling technique by repeating words, for example, *somersault pepper never ever never ever.* This free flow of thought is challenged by a soprano soloist, and contained within an ABCDCoda structure with balanced sections of 40 + 39 + 44 + 38 + 14 bars. Optional percussion appears in all sections except the first. Although no precise pitches are indicated Toch gave a few qualifying directions for vocalists such as "low
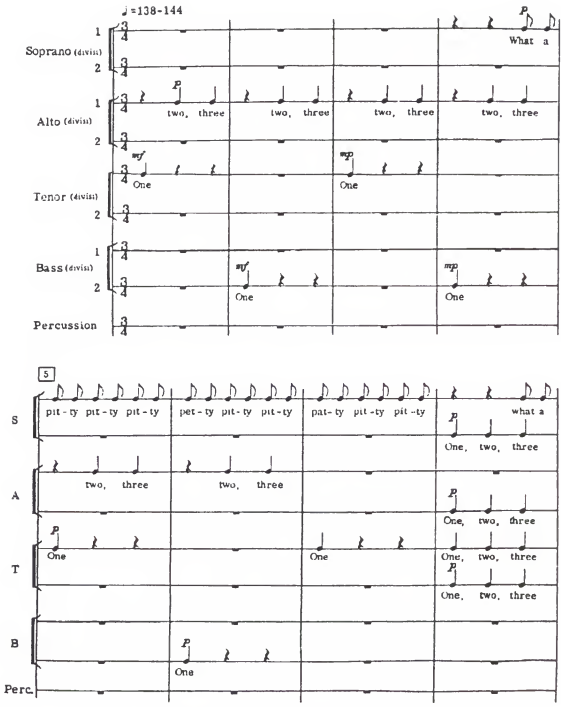
Figure 59 Toch *Valse* Bars 1-8

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spoken," "high spoken," and mood changes such as "quasi indignantly, angry, mockingly." Toch wrote the English text which Friedrich Schall translated for the German edition, *Walzer für gemischten Sprech-Chor und Schlagzeug ad libitum*, published in 1962.

Homophonic, monophonic, and polyphonic textures are represented in the piece. In Figure 59 bars 1-8 sopranos are accompanied by altos, tenors, and basses in a homophonic texture.

Rhythm is bound to a syllabically set text presented in traditional notation with the quarter note equaling 138-144. Toch maintains a constant triple meter throughout the composition indicated by 3/4 in the time signature. Toch uses a hocket technique to repeat *one* at mezzo-forte level followed by *two, three* at a piano dynamic level. Repetition of these words defines a clear quarter-note pulse and confirms the identify of the piece as a waltz. Eighth notes associated with two-syllable words provide surface activity.

Points of articulation are defined by changes in texture, text, rhythm, dynamic levels, and percussion accompaniment. Given that melody and harmony depend upon specific pitches, they are not considered among the musical elements in this composition. The way Toch defines the transition from section A to B can be seen in Figure 60 bars 40-41.

In contrast to monophonic texture of basses in Figure 60 bar 40 ending section A, the texture suddenly changes to a soprano soloist echoed by two solo tenors and the altos. Section B begins in Figure 60 bar 41 with optional percussion accompaniment. New text and complete sentences also signal a new section.

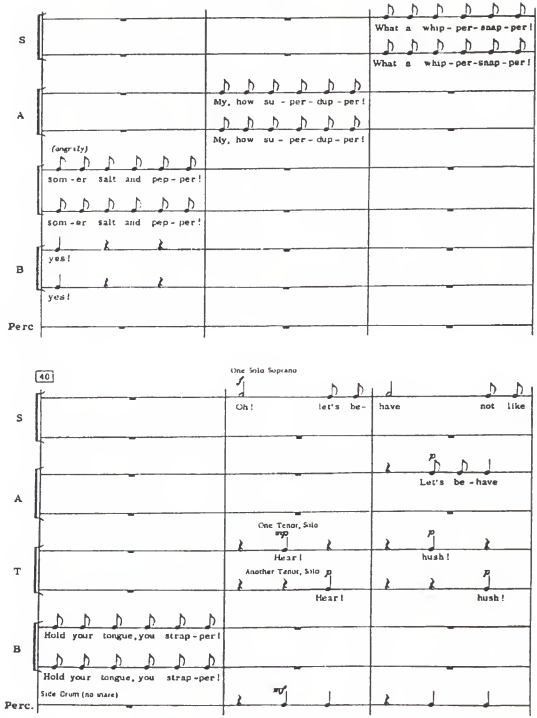

Figure 60 Toch *Valse* Bars 37-42

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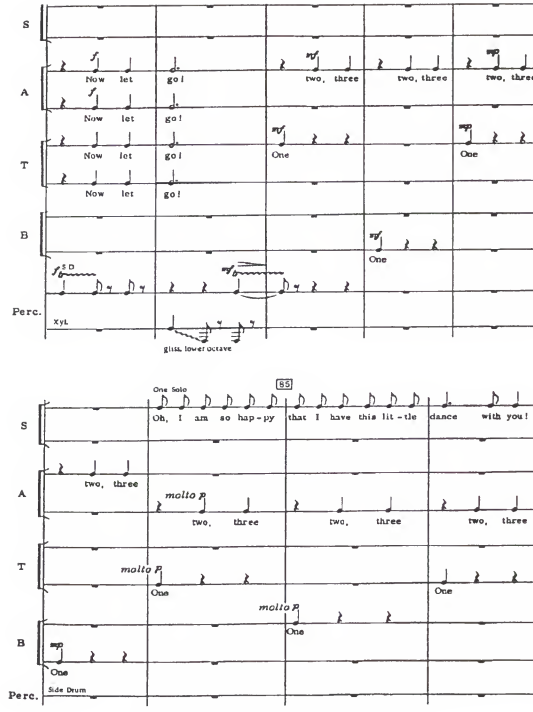

Figure 61 Toch *Valse* Bars 78-86

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Toch alters rhythm, text, and instrumentation to define the next point of articulation. He combines a dotted half note to create a rhythmic lull, percussion trills, and glissando to end section B in Figure 61 bar 79.

Section C begins in Figure 61 bar 80 without percussion. Repetition of text and rhythm from the beginning of the section A Figure 59 serves to unify the composition. Toch varies the pattern in Figure 61 bar 84 by interjecting a soprano solo reciting complete sentences. In section C, Toch uses more three and four syllable words than earlier in the work.

Modifications in dynamic level, texture, and text define the next point of articulation. Toch ends section C in Figure 62 bar 124 with a crescendo to *molto forte*. Via an additive process he builds to a massive homophonic texture flowing over the bar line to accentuate the first beat of section D in Figure 62 bar 124. These techniques contribute to directional motion.

The number of syllables in words grows to five and six in section D beginning in Figure 62 bar 124. Toch frequently overlaps words creating a polyphonic texture with rhythmically independent lines.

Dynamic levels range from *pianissimo* to *sforzando* in the piece. In Figure 63 Toch uses dynamic changes to propel directional motion to the end of the composition.

In this Coda, Toch again uses an additive SATB technique to build a massive homophonic texture in Figure 63 bars 165-170. He uses rhythm to prolong suspense by increasing the duration of the sound, while decreasing its volume. A solo soprano interrupts the

accented pauses to conclude the piece with a *forte* homophonic flourish.
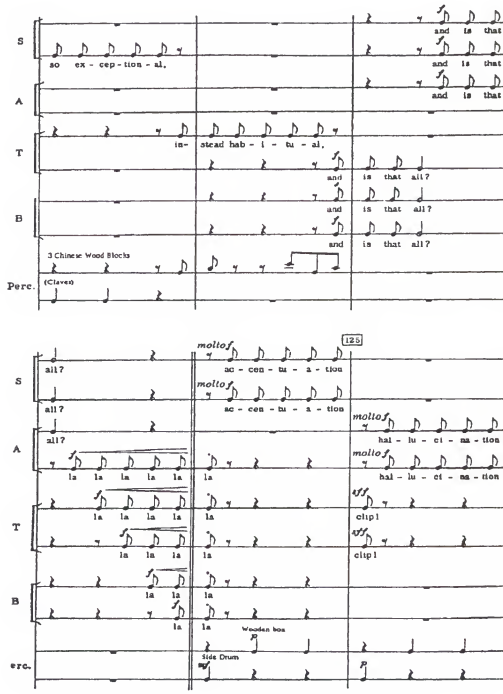
Figure 62 Toch *Valse* Bars 120-125

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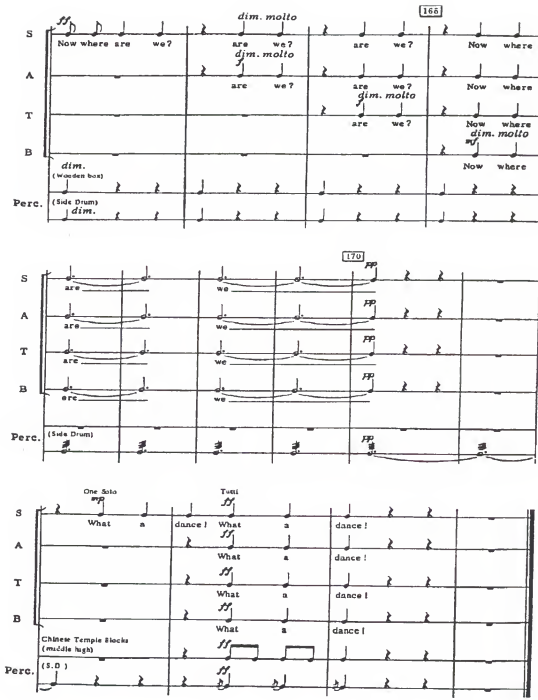

Figure 63 Toch *Valse* Bars 162-175

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Rhythm is an important element in the work. Table VI *Distribution of Words by Syllabic Content in Valse* is a summary of the rhythmic content of the rhymed words Toch used in the English version to generate the composition.

TABLE VI DISTRIBUTION OF WORDS BY SYLLABIC CONTENT IN *VALSE*

Number of Syllables	"Prefix"	"Suffix"
one	fl-cl-ch-tr-	-ip
	fl	-ap
	hi-pi-	-tch
	h-t-sh-bar-	-op
	l-ch-cr-t-	-imp
two	pí-pé-pé-pú-pré-fát-chát-cát-wít-kít-	-ty
	év-név-pépp som-strapp-súp-dúp-whípp-snápp-	-er
	n-w-s-	-ílly
	s-t-	-álly
	b-	-élly
	sh-bar-st-r-	-ócking
three	tóurn-órn-	-ament
	ámpli- stúp- qúal- múlt- hórr- térr-	-ified
	wónder- béauti-	-ful
four	excéption- excéntric- hystéric-	-al
	habítu-	-al
	confórmab-	-le
	inton- accentu- convers- rhythmiz- hallucin- reverber- gratific- accumul- amplific- corrober- prolifer- affili- associ- congratul- approxim- administr- falsific- multiplic- retali- eradic- assimil- communic- amalgam- paralyz- fortific- denunci- elimin- exoner- evapor- denomin- ratific-	-átion
five	anti- -ány-	-thing- -pro
	pró- -any-	-ánti
	un- -convention-	-al
	un- -accountab-	-le
six	anti- -Wágner- anti- -Cómmun- anti- -sémit- anti- -Názi- anti- -ány-	-ism
	and MacCárthy-	-ism

In conclusion, rhythm contributes to the growth of *Valse* via a gradual increase in the number of syllables per word as the work progresses. Toch used 15 one-syllable, 29 two-syllable, 10 three-syllable, 35 four-syllable, 5 five-syllable, and 5 six-syllable words to generate rhythmic motives. This is the rhythmic material which serves to unify and order the composition.

Timbre depends on the phonemic content of the chosen words, changes in texture, and inclusion of optional percussion instruments. Sonority is favored over meaning and logical continuity of the words. Toch contrasts female and male voices, and alternates four-part homophonic texture, trios, duets, and solo-tutti sections. Percussion instruments not only enrich the tone color of the SATB divisi chorus, they reinforce the triple meter and echo spoken rhythms.

It is apparent that Toch carefully organized rhythm and timbre independent of pitch or textual meaning into a sectional form. Although the composition may appear disorderly with seemingly haphazard interjections from members of the chorus, it has been seen that rhythm and timbre are ordering-bearing elements in this work. *Valse* is an example of a "both-and" phenomenon in which Toch contrasts disorder within order. By placing familiar words and rhythms in unfamiliar contexts Toch makes the elements perceptually new and contributes to humor.

CHAPTER 5
PEDAGOGICAL IMPLICATIONS

How does the study of Toch's choral music impact on the college music curriculum and instruction? A reoccurring pedagogical issue is one of access to information. For this study, accessibility means obtaining scores, locating recordings, and determining the suitability of each choral composition for people with different backgrounds.

Judgment of suitability for different performing groups involved the consideration of singers' technical ability and vocal range, Toch's intent, an analysis of each composition, and interviews with choral conductors. For example, *Es ist ein Schnee gefallen* with its limited technical demands and narrow vocal range fulfills its commission to be accessible to youthful singers. Its simplicity, however, does not exclude more experienced choirs.

The concise compilation Publication and Performance Information in Appendix B provides an overview of title, date of publication, poet, language(s), type of choral work, and suitability for different types of choral groups. It also provides data on melodic ranges for each soloist and choral part, instrumental forces required, publisher, performances, recordings, and duration of each of Toch's published choral compositions. The most accessible of Toch's choral works are *Fuge, Es sass ein Fuchs, Es sitzt ein Vogel, Es ist ein Schnee*

gefallen, The Lamb, Have you not heard his silent steps, and *Valse.* His unpublished choral compositions are discussed by Charles Anthony Johnson in his Ph.D. dissertation, *The Unpublished Works of Ernst Toch*, UCLA (1973). They are *An Mein Vaterland*, Op. 23 (1913) a three-movement symphony for large orchestra, organ, soprano solo, mixed and boys' choruses; 1.*oaoaoa* and *2.ta tam ta tam ta tam* from *Gesprochene Musik* (1930) a three-movement suite for speaking chorus; 3.*Klapperstorch* from *Der Tierkreis,* Op.52 (1930) for women's chorus; *Cantata of the Bitter Herbs*, Op. 65 (1938) for soprano, alto, tenor, bass, narrator, chorus and orchestra; and *Phantoms*, Op.81 (1957) a three-piece cycle for women's speaking chorus and percussion.

Despite the lack of critical interest in it, Toch's choral music is a source of teaching material for college as well as children's and professional choirs. In *The Technique of Choral Composition* Archibald T. Davison states,

> In choosing a text the composer should give especial heed to three considerations. He should seek words embodying ideas which stimulate his imagination; he should, save in very exceptional cases, confine himself to material of a high literary quality; and he should be sure that the text he selects literally cries out to be sung.[1]

Toch chose poems that stimulated his imagination and were meant to be sung. For example, William Blake's poem is a *Song of Innocence*, Rabindranath Tagore's *Have you not heard his silent steps?* is a song from *Gitanjali*, and Walt Whitman's poem is a *Song*

---

[1] Davison 1966: 140

of Myself. Texts in German and English belong to world literature by male poets of international acclaim such as Alfred Döblin, Wilhelm Busch, Thomas Carlyle, William Blake, Rainer Maria Rilke, George Santayana, Rabindranath Tagore, Ralph Waldo Emerson, and Walt Whitman.

Most of Toch's choral compositions await recording, and reviews of performances. Choral conductors and the public have the opportunity to become familiar with some little-known works of art. Toch's choral compositions also anticipate inclusion in reference books, musicological monographs, papers presented or performances at professional meetings, and college courses.

Inclusion of Toch's Music in Existing Courses

Heretofore unfamiliar information may be added to existing courses on twentieth-century music, choral music, American music, and music theory. The following information could be incorporated into any of these courses by focusing on various aspects of the composer's life and creative contributions.

As an émigré composer, Toch's life and work could be compared and contrasted with other prominent twentieth-century European émigré composers to the United States. Diane P. Jezic's book, *The Musical Migration and Ernst Toch*, could be used as textbook or reference reading. Chapter 7, *The Émigré Contribution to Musical America*, examines how Ernst Toch and his generation contributed to musical life in the United States, and the extent to which each composer adapted to his new environment. She summarizes careers of some successful émigrés, their teaching,

theoretical writing, and composing for film among other genres. Jezic includes Arnold Schönberg (1874-1951), Darius Milhaud (1892-1974), Ernst Krenek (1900-1991), Hanns Eisler (1898-1962), Paul Hindemith (1895-1963), Kurt Weill (1900-1950), Erich Wolfgang Korngold (1897-1957), and Karol Rathaus (1895-1954). Her brief overviews of the life and work of some of Toch's contemporaries could be augmented by reading original writings by the composers, studying scores, listening to recordings of compositions, discussing their compositional techniques, and performing their work. The life and work of other émigré composers such as Ernest Bloch (1880-1959) and Igor Stravinsky (1882-1971) could be added to this group.

Toch's choral works could be compared and contrasted with pieces by twentieth-century composers who were born and raised in the United States. These could include works by Aaron Copland (1900-1990), William Schuman (1910-), Samuel Barber (1910-1981), Elliott Carter (1908-), and Howard Hanson (1896-1981).

From the point of view of the text, Toch's musical setting of a poem could be compared and contrasted with musical settings of the same poem by other composers. Correspondence between Toch and Alfred Döblin was discovered in the UCLA Toch Archive. Lilly Toch's oral history provides a detailed view of life in Austria, Germany, and the United States. These resources might prove fruitful avenues of exploration for researchers of German and American literature.

Toch's two theory books, *Die Melodielehre (1923)* and *The Shaping Forces in Music* (1948), could be read, discussed, and compared in music theory courses. Pedagogical potential exists in

these two volumes. The German book is a systematic treatise on the subject of melody for readers with expertise in music. In the Preface to *Die Melodielehre* Toch states,

> Diese Arbeit ist in ihren Grundzügen im Jahre 1914 niedergeschrieben worden. Sie enthält eine Sammlung von Gedanken, welche ich aus den Niederschlägen praktischen Musikerlebens und musik-theoretischer Unterrichtstätigkeit empfangen und der Aufzeichnung wert gehalten habe. Wenngleich sie nicht gerade als Lehrbuch gedacht ist, so ist sie vielleicht doch imstande, einiges Licht auf ein Gebiet zu werfen, welches die sonst so regsame und geschäftige Musik "theorie" ziemlich im Dunkeln gelassen hat. Es gibt eine Menge Harmonielehrbücher, aber meines Wissens weder ein Buch noch eine Lehrkanzel für Melodielehre. [2]
>
> This work was written down initially in the year 1914. It contains a collection of thoughts, which I gathered from the condensation of practical music experience and music theory teaching, and thought worthy of recording. Although it is not exactly meant to be a textbook, it will perhaps shed light on an area which the otherwise lively and busy music theory has left in the dark. There are a lot of harmony textbooks, but to my knowledge there is neither a book nor a faculty position for teaching melody.

Musical elements in the 1948 textbook are organized into chapters on harmony, melody, counterpoint, and form. Rhythm is discussed with melody and harmony. This organization of elements could be used to design a curriculum. Numerous musical examples in both textbooks are valuable resources to show the influence of other composers on Toch's thought. In the Preface of *The Shaping Forces in Music* Toch states,

---

[2] E. Toch 1923: iii

> (This book) is intended for those who may have gone through a certain amount of elementary music theory, say the fundamentals of traditional harmony as they are commonly taught, and may find themselves at odds with prevailing traits of that music which does not correspond to this knowledge. . . . It is also intended for music lovers who desire to attain a better understanding--"appreciation"--of music at large; for practical musicians and amateurs who are aware of the incompleteness of their musical upbringing, when confronted with a more progressive type of music; and finally for all those interested in trying their hand at musical composition. Thus it may well serve as a *vade mecum* for instruction or for self-instruction.[3]

Pilot Project: The Life, Times and Work of Ernst Toch, Iowa State University, Ames, Iowa, Spring 1992

Toch's ideas could be incorporated into the college curriculum by creating an independent study course focusing on Toch's life, times, and work. This course could integrate information and practices of different musical disciplines, and instill in students the value of a dialog among research, teaching, and performance.

In addition to increasing knowledge of Toch and his music, it could help students learn how to do musicological research, make theoretical analyses, and write cogent papers. It could help them present their papers publicly, improve performance skills, and organize the numerous behind-the-scenes details necessary for a successful public event.

Goals for the pilot project were to present a public lecture-recital of the chamber opera *Edgar and Emily*, op. 46 by Ernst Toch. The text by Christian Morgenstern was translated to English by Paul

[3] E. Toch 1948/1977: xxii

Aaron. The presentation was to demonstrate students' ability to organize and present knowledge of the composer, historical setting, and analysis of musical materials with visual aids to a university and general audiences. The course was structured as a seminar in which each student was responsible for becoming an expert on several topics relating to the entire project.

The Analysis for Performance course included the study of interrelationships between theoretical analysis, musicological research, and applied performance including staging and publicity. These three areas were considered to be interdependent bodies of information and skills.

Theoretical analysis was based on Jan LaRue's *Guidelines for Style Analysis* of text, sound, harmony, melody, rhythm, and growth. Detailed questions were created to suggest research direction for each student. Previous detailed analyses of Toch's works were used as a starting point.[4]

An historical profile of the composer involved creating a bibliography to guide students to basic biographical information. This included Toch's significance as a composer and a list of his works. It also contained resources that directed them to pertinent autobiographical statements by Toch, circumstances surrounding the creation of the chamber opera, photographs of Toch, and musical manuscripts. His *Geographical Fugue* and *Valse* were learned and performed during the course.

Performance considerations involved securing and confirming all equipment and personnel needed for the performance, setting up

[4] Zach 1990, Zach and Johnston 1991

and maintaining the seminar and rehearsal schedule, publicizing the event, asking for help from applied instructors, and dividing assignments for research and speech writing. Undergraduate music students were selected accorded to their ability to perform different instruments, musical expertise, and interest in an interdisciplinary group effort. The faculty team included a music theorist/project facilitator, musicologist, vocal coach/stager, conductor, and tour/outreach coordinator. In order to get principles across to general audiences with a presumed lack of background experience or knowledge of Toch and his music, it was decided collectively that the presentation format for the midwestern tour would be papers, skits, and performance of Toch's opera, *Edgar and Emily*. A tangible result of the course was a professionally recorded archival videotape for the Iowa State University Music Library.

Toch as Teacher

In her book, *Musical Migration and Ernst Toch*, Diane P. Jezic presents "Toch the Teacher" in Chapter 5. She discusses what Toch said about education, his pedagogical techniques, and tributes from former students. Students include Nikolai Lopatnikoff (1903-1976), Douglas Moore (1893-1969), André Previn (1929-), Peter Jona Korn (1922-), and Mantle Hood (1918-).

Matt Doran (1921-) remembered Toch as an impressive pianist. He declared,

> Toch's greatness as a teacher stemmed from his unique ability and willingness to see everything that his students produced, from their point of view. Never forcing his

> own creative insights on the students who were expected to develop their own style and personality of writing, Toch permitted and encouraged his students, of greatly diverse background abilities, to write in a wide variety of idioms and tonal languages. Since the composition classes were always small, with never more than four or five students per hour, usually lasting two hours, however, Toch was able to supervise the development of each individual, whether he was writing a twelve-tone composition or a simple waltz. [5]

Toch insisted that composition could not be taught in a controversial article, "The Teaching of Music Composition is Futile."[6] He answered his critics and enlarged on his views in a letter to the editor in the June issue of the *Musical Courier* stating,

> My striving as a teacher was passionate and sincere. I had a number of passionate, sincere, and gifted students; some of them may have felt that I helped them along, some of them were grateful. But in the end I came to see that *you cannot make a composer out of somebody who would not be a composer without you.* [7]

In the Introduction to a collection of essays *Placed as a Link in This Chain*, Mantle Hood comments,

> For about five years, beginning late in 1945, I had the privilege of studying with Ernst Toch. . . . Frequently I was asked what system he used, what techniques he espoused. What took place in the course of lessons with a composer who maintained that composition could not be taught? . . . I used to ponder his occasional reminder, "Either you are a composer or you are not. All I can help evoke is what is already within you.". . . I also believe a reading and re-reading of these thoughts will indicate

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[5] Jezic 1989: 106

[6] E. Toch *Musical Courier* March 1954

[7] E. Toch *Musical Courier* June 1954: 5

that Toch is a humanist's composer, rather more than a composer's composer, that the premises which guided his creative output are like all simple truths--complex in their manifestation and the order of things to which they refer, but ultimately simple, when understood.[8]

[8] E.Toch 1971: 4-5

CHAPTER 6
SUMMARY AND CONCLUSIONS

This final chapter of summary, conclusions, and recommendations reviews the purpose, need, methodology, and analysis of data of this study. Research findings are synthesized into chronological and stylistic patterns, and recommendations made for further research. Toch's choral compositions from different stages of his career are compared. Analyses and style characteristics are summarized. Commonalities of the works studied in terms of the specific techniques of using musical elements and subject matter are discussed. It is shown how the works collectively support the thesis, and how the conclusions were reached.

This study is unusual in its interdisciplinary use of theoretical constructs from the discipline of architecture to illuminate the thought of a composer. It makes a unique contribution to the body of knowledge by focusing on the published choral music of Ernst Toch, works that have not previously been studied by musicologists, theorists, performers, and teachers. Toch's choral music receives little attention in standard references and is rarely seen on recitals or in reviews.

As this study includes literature as well as music, a biographical-historical method common to these disciplines was used. The formulation of a statement of the purpose evolved during the

process of locating scores, formulating research questions, evaluating data, and gathering supporting evidence from musicological and literary sources. The summary, conclusions, and recommendations in this final chapter synthesize research findings.

This investigation drew upon European library sources in Berlin, Detmold, and Vienna, domestic material from the UCLA Toch Archive, and the author's analysis of Toch's choral compositions. Preliminary sources were available twentieth-century music histories, musicological references in the United States, and resources on choral literature. These revealed little information on Toch and his choral music, which supported the need for this study. Reference books on literature clarified terms and styles, and biographies and anthologies provided information on poets and their poetry.

Primary sources included Toch's theoretical writings and published articles. These were important sources of his ideas on composition and musical influences on him. Scores and manuscripts of choral compositions, correspondence, and recordings of the *Geographical Fugue* and *Valse* were examined in the UCLA Toch Archive. Toch's textbook *The Shaping Forces in Music* (1948) was employed to analyze his use of harmony, melody, rhythm, counterpoint, and form. The choral works were selected for examination from the 1977 revised comprehensive repertoire list in its appendix. This definitive list was based on work by Charles Anthony Johnson in his dissertation, *The Unpublished Works of Ernst Toch* (1973). [1] Secondary sources included dissertations, books, newspaper clippings, and articles on Toch's work, as well as a

[1] Johnson 1973

meeting with Bernard Galm, interviewer of Lilly Toch for the UCLA Oral History Program. Diane Peacock Jezic, in her book, *The Musical Migration and Ernst Toch* (1989), contributed to the understanding of Toch as an émigré composer and teacher.

Biographies of poets were examined to explore the historical context in which poems were written. Collections of poems were researched for text history of a specific poem, and to compare Toch's version of the poem with other possible versions.

Important information concerning the origin and development of ideas for his choral music and public reaction to it was written in German. It was necessary to translate these findings into English in order to make this information more readily available to Anglophones who rely on the English language as a primary medium of communication. The English translations for *Das Wasser*, the two poems by Wilhelm Busch, *Es ist ein Schnee gefallen*, and various excerpts from German publications found in this dissertation were done by the researcher.

This study combines tools of musicology, music theory, and music education to examine the life of Ernst Toch, thirteen published choral works within their historical context, and pedagogical implications of investigating his works. Analyses of musical elements were presented to show how each choral work may be complex and contradictory within the boundaries of that composition. They were used to demonstrate how compositional techniques in one choral work compare with techniques in Toch's other choral works. Furthermore, analyses were used to explore the relationship of each choral work to the historical milieu in which it was created.

Each published choral composition was individually discussed. Analyses included a preliminary overview of the choral work, text history incorporating biographical data on the poet, public reaction, musical details about harmony, melody, rhythm, counterpoint, form, orchestration, and the interrelationship of words and music. Toch's compositional style was demonstrated with the aid of tables and musical examples.

In the Purpose in Chapter 1 of this dissertation, five research questions were posed. The following summary gives some specific answers to these questions.

1. *How did Toch's artistic and socio-political context influence his development of stylistic contradictions?*

Toch's reconciliation of contradictory aesthetic views from different cultural environments was discussed in Chapter 2 of this study entitled, *German-American Aesthetics and Ernst Toch.* Throughout his life he used compositional techniques learned from his careful consideration of the work of European musical ancestors. These ideas he fused with twentieth-century innovations, becoming recognized as a leader of *Neue Musik* in the 1920s, and winning a Pulitzer prize for his *Symphony No. 3* (1954/55).

In the 1920s in his varied choral works he explored musical possibilities of phonetic poetry of his own creation, and used a variety of techniques from the Baroque, Classical, and Romantic periods to contrast metaphysical and physical reality by a twentieth-century novelist. He created musical settings for two poems of nineteenth-century social criticism in which contradictions abound.

In contrast, he wrote neo-classical *Gebrauchsmusik* inspired by an anonymous folksong of the fifteenth century.

As an émigré in the United States in the 1940s and early 1950s the subject matter of his poems focused on universal aspects of human existence, and self-reflection. He adapted to his new environment by using the English language and poems by British and American authors. Toch continued to integrate compositional techniques popular in Western Europe in the eighteenth and nineteenth centuries in his choral works in the United States.

The first four choral works in *The Inner Circle* reflect a decrease in contrapuntal writing before 1945 when they premiered in the collection entitled *Songs of the Cycle.* There is also an increase in these works of expanded harmony that was popular in the nineteenth century for affective color. This may be related to his writing for film music that supported the enhancement of characters' emotions. After the war Toch experienced a renaissance of his earlier creative productivity in a milieu encouraging innovation. He produced four operas and seven symphonies among other pieces. The last two choral works in *The Inner Circle* that were probably written after 1945 exhibit contrapuntal writing. *Song of Myself* (1961) also has imitative writing. All three of these works have techniques that were popular in the romantic era such as expanded harmony, chromatically ascending peaks, and tapering dynamic level changes. His last choral work, *Valse* (1961), returns to the lighthearted humor and exploration of the musical possibilities inherent in speech of the 1930 *Gesprochene Musik* suite to which *Fuge aus der Geographie* belongs.

2. *How did Toch use conventional compositional techniques in unconventional ways?*

The means by which Toch used conventional compositional techniques in unconventional ways were discussed with musical examples in the detailed analyses of his published choral works composed in Europe in Chapter 3 and in the United States in Chapter 4. The following is a summary of the results of each of those analyses.

In the *Geographical Fugue* (1930) it was seen that Toch juxtaposes conventional fugal techniques such as "imitative" counterpoint, stretto, augmentation, close motivic unity, and an insistent motoric rhythm which were popular in Germany during the Baroque era. He combines these conventional techniques unconventionally with spoken phonemic folly based on names of places organized in a manner that denies order. In other words, the *Geographical Fugue* is highly structured and exactly determined, yet it sounds chaotic. A hidden order exists within that which appears to be babbling chaos. This corresponds to the second branch of chaos theory which emphasizes the hidden order that exists within chaotic systems.[2]

It was clear from the analyses of the *Geographical Fugue* that Toch carefully organized both rhythm and timbre, independent of textual meaning or pitch, into a musical form. Text has a double function. It serves as a rhythm generating device and the source of timbre. The complexity of *Das Wasser* (1930) is the result of a hybrid "both-and" phenomenon whose source is stylistic

[2] Hayles 1990: 9

contradiction that yields several layers of meaning. Contradiction of meaning involves paradoxical contrast. The simultaneous overlapping of different layers which are visible but interweave suggests "contradiction adapted," for example, in movement VII. "Contradiction juxtaposed" is suggested when different compositional techniques occurring sequentially are strongly contrasted, such as "fermentative" counterpoint in movement IV and "imitative" counterpoint in movement V.

Toch uses conventional compositional fugal techniques in an unconventional way. It was seen that counterpoint serves a double function being both ornamental and formative. In *The Shaping Forces in Music* he states that the meaning of counterpoint is to "produce a discussion in point of contrasting ideas, voicing the pros and cons, and thus resulting in clarification and final shaping of the issue."[3] Toch's use of "imitative" and "fermentative" types of counterpoint in *Das Wasser* is an appropriate choice to represent Döblin's contradictory positions embodied in the two characters.

Es sass ein Fuchs appears to be a small-scale example of a "both-and" phenomenon with stylistic contradictions. Toch uses techniques popular in the classical period such as triadic harmony, imitative counterpoint, small forces, and a clear binary form. He also uses techniques prevalent in the romantic era such as building to a climax, ambiguous expanded tonality for affective color, and tapering dynamic level changes.

In *Es sitzt ein Vogel* Toch contrasts compositional techniques prevalent in the classical and romantic periods with modernist

[3] E.Toch 1948/1977: 134

devices. "Contradiction juxtaposed" is suggested as different compositional techniques occurring sequentially are strongly contrasted to musically characterize the cat and bird.

The simplicity of Toch's arrangement of *Es ist ein Schnee gefallen* (1930) appears in striking contrast to Toch's choral compositions discussed in this study. In its clarity, balance, and order, Toch's *a cappella* SATB setting of the fifteenth-century secular folksong with cantus firmus in the tenor is an example of twentieth-century neo-classicism in music. No dynamic level changes are indicated in the piece which is also unusual in Toch's work.

Each of the six compositions in *The Inner Circle* is summarized individually. Imitative writing appears only briefly in the first four works in the collection. The meager contrapuntal writing in the first four works in the cycle is unusual in comparison to Toch's use of counterpoint in earlier choral compositions.

In *Cui bono?* harmony is used both structurally and ornamentally as a double-functioning element. "Contradiction adapted" is suggested as different compositional techniques are superimposed and elements are subtly adjusted to accommodate them. It was also shown how the work is historically anachronistic when considered in relationship to prevalent contemporary rational compositional thought.

The Lamb is more neo-classical in its balance, clarity, calm, and relative simplicity than many of Toch's choral works. It was seen that harmony is a double-functioning element providing both ornament and structure. "Contradiction adapted" is suggested as Toch superimposes different compositional techniques and subtly adjusts

elements to accommodate themIn *Extinguish My Eyes* inconsistencies appear to be contained within order. The piece is consistent with the second branch of current chaos theory which focuses on the hidden order that exists within chaotic systems. Rhythm and harmony were seen to be double-functioning elements which provide structure as well as ornament.

O World thou chosest not the better part was seen to be an example of how contradiction of meaning involves paradoxical contrast. It was shown how harmony was used both structurally and ornamentally as a double-functioning element. Toch used techniques that were popular in the romantic era within a neo-classical structure defined by clear triadic harmonies.

Have You not Heard his Silent Steps? is relatively simple in comparison to other works in this cycle. "Contradiction adapted" is suggested as different compositional techniques are superimposed and elements are subtly adjusted to accommodate them. The extent to which Toch uses "imitative" counterpoint and complexities of stretto in this piece is unusual in comparison with earlier works in this cycle in which imitative writing appears only briefly.

In *Good-Bye, proud World* rhythm and harmony are double-functioning elements providing both structure and affective ornament. Toch uses "fermentative counterpoint" which is unusual in comparison to the small amount of contrapuntal writing in the first four pieces in the cycle.

Compositions in *The Inner Circle* appear to be hybrid "both-and" phenomena. Harmony and rhythm were seen to be double-functioning elements providing structure and ornament. Toch

contrasts two types of counterpoint. He uses "imitative" counterpoint in the fifth piece, and "fermentative" counterpoint based on continuous free, inventive creation in the sixth work. Although imitative writing appears briefly in the first four works in the cycle, the extent to which Toch uses counterpoint in these final two works is unusual in comparison to earlier compositions.

Song of Myself is an example of how Toch combines conventional compositional techniques in an unconventional way. Toch's organic form and use of compositional procedures popular in the romantic era stand in opposition to the rationality of his contemporary milieu which emphasized formalistic elements, sets of laws, and logical deduction that diminished influence from emotional, unconscious sources.

In *Valse*, rhythm contributes to growth via a gradual increase in the number of syllables per word as the work progresses. This is the rhythmic material which serves to unify and order the composition. Timbre depends on the phonemic content of the chosen words, changes in texture, and inclusion of optional percussion instruments. Sonority is favored over meaning and logical continuity of the words. Percussion instruments not only enrich the tone color of the SATB divisi chorus, they reinforce the triple meter and echo spoken rhythms.

3. *What are the stylistic contradictions that yield several layers of meaning?*

The stylistic contradictions that yield several layers of meaning were identified and discussed in the detailed analyses of Toch's

published choral works in Chapters 3 and 4. The following is a summary of the results of those analyses.

Toch believes, "There must be form- the outer shape dictated by a work's inner organic life. That form will present, in some aspect, a struggle between differing concepts."[4] He used binary form for the poems by Busch, the anonymous fifteenth-century poet, Blake, Rilke, and Tagore. Tripartite form provides the outer shape for the poems by Carlyle and Santayana. Four-part form organizes *Good-bye, proud World* and *Valse*. These shapes correspond to poetic design.

In the *Geographical Fugue* conventional elements and techniques popular in the Baroque era are combined unconventionally with a speaking chorus. Contradictory levels of meaning in music involve paradoxical contrast. Toch succeeds in contrasting organized elements with babble. In other words, he creates babble using carefully organized musical elements.

In *Das Wasser* Toch juxtaposes an idealistic baritone who focuses on metaphysics with a realistic tenor who is concerned with physical and chemical properties of water. The work is a "both-and" phenomenon in which Toch contrasts compositional techniques popular in earlier eras. Techniques prevalent in the romantic era include the use of expanded tonality with chromaticism, tapering dynamic changes, and gradual ascent to a melodic climax. Tonal ambiguity is achieved through the superimposition of independent melodic lines focusing on different tonal centers in "fermentative" counterpoint.

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[4] UCLA Toch Archive Articles and Essays Box 3, No. 33

In *Das Wasser* techniques popular in the Baroque era include "imitative" counterpoint with stretto and inverted subject, close thematic unity, insistent motoric rhythm, and continuous motivic unfoldment in a cantata structure. Balanced four-bar antecedent and consequent phrases, rondo and strophic form, and triadic harmonies used structurally as in final chords of movements were widespread during the classical period.

In *Es sass ein Fuchs* Toch employs triadic harmony, "imitative" counterpoint, small forces, and a clear binary form that were popular in the eighteenth century. He also uses techniques of building to a climax, ambiguous expanded tonality for affective color, and tapering dynamic level changes that were prevalent in the romantic era.

In *Es sitzt ein Vogel* Toch contrasts expanded tonality, dynamic level tapering, and building to melodic peaks well-known in the nineteenth century, with a balanced form, small forces, and triadic harmony popular in the seventeenth and eighteenth centuries. He also uses modernist devices such as independence of melodic lines, accented dissonances, harmonic clashes, and large intervallic skips.

In *Es ist ein Schnee gefallen,* no stylistic contradiction is suggested within the composition. The simplicity and clarity of the choral writing is unusual in Toch's choral compositions.

Each of the six compositions in *The Inner Circle* is summarized individually. Although Toch had used romantic compositional techniques in earlier published choral works composed in Europe such as *Das Wasser* (1930), Toch's use of these conventions in the mid-twentieth century in the United States makes *The Inner Circle* (1953) an anachronism within his contemporary historical milieu

emphasizing rationality. His use of romantic compositional techniques is consistent, however, with Hollywood film aesthetics requesting enhancement of characters' emotions.

Cui bono? is an example of how Toch uses compositional procedures that were conventional in the romantic era to create an ebb and flow of tension within a structure popular in the eighteenth century. Assymetrical phrase lengths and affective harmonic color exist in contrast to the clarity of the overall neo-classical tripartite structure.

The Lamb has a balanced binary form, symmetrical two-bar phrases, predominantly triadic harmonies on strong beats, homophonic texture, and thematic repetition. In contrast to these conventions prevalent in the eighteenth century, Toch uses tapering dynamic changes, and harmony for affective color popular in the romantic period.

Toch musically conveys the ardent fervor of Rilke's poem, *Extinguish My Eyes.* Whereas in the previous work neo-classical techniques predominate, this composition emphasizes neo-romantic and modernist devices. Chromaticism, complex vertical structures with tritones, structural dissonances, few stable lulls, and numerous accidentals contribute to suspense, directional motion, and affective color. He communicates tension and instability via changes in harmony, melody, rhythm, and dynamic level. Toch placed disorderly emotional ambiguity within a clear binary form.

O World thou chosest not the better part, is an example of how Toch uses compositional techniques of affective harmonic color, large forces, melodic peaks, and tapering dynamic changes popular in the

romantic era within a neo-classical structure. In his use of devices popular in the romantic era, the work is historically anachronistic in relationship to prevalent contemporary rational thought.

Have You not Heard his Silent Steps? has binary form, symmetrical phrases defined by clear triadic harmonies, and "imitative" counterpoint which suggest eighteenth-century influences. Toch also uses compositional techniques of affective harmonic color, melodic peaks, and tapering dynamic changes that were widespread during the romantic period.

In *Good-Bye, Proud World* numerous rhythmic changes and accented dissonances are consistent with modernist practices. These coexist with compositional techniques popular in the romantic era such as tapering dynamic level changes, affective harmony, and melodic peaks.

On a large dimension, Toch provided variety in *The Inner Circle* but unified it by balancing mood and degree of difficulty. It was seen that Toch used conventional compositional techniques popular in the eighteenth, nineteenth, and twentieth centuries in individual pieces. "Contradiction adapted" is suggested as different compositional techniques are superimposed and elements are subtly adjusted to accommodate them.

In considering the placement of pieces within the cycle, the second and fifth works of *The Inner Circle* have many conventions popular in the eighteenth century such as symmetrical phrases, triadic harmonies on strong beats, and thematic repetition. In contrast, the third and sixth pieces have large performing forces, expanded tonality for affective color, and gradual crescendos

building to melodic peaks which were popular in the romantic period. "Contradiction juxtaposed" is suggested as different compositional techniques or styles occurring sequentially in different pieces are strongly contrasted.

In *Song of Myself* Toch uses compositional procedures popular in the Baroque era such as motivic evolution, sequences, stretto, and "imitative" counterpoint. He also uses techniques popular in the romantic era such as a "waves" of chromatically ascending melodic peaks, tapering dynamic level changes, and expanded harmony.

It is apparent in *Valse* that Toch carefully organized rhythm and timbre independent of pitch or textual meaning into a sectional form. As in his *Geographical Fugue* of 1930, Toch organizes spoken words into a musical structure, juxtaposing order and disorder. Although the composition may appear disorderly with haphazard interjections from members of the chorus, it has been seen that rhythm and timbre are order-bearing elements in this work.

4. *How did Toch create specific emotions such as humor via his use of familiar elements in unexpected ways?*

The way Toch creates specific emotions such as humor by using familiar elements in unexpected ways was discussed in the detailed analyses of his published choral works in Chapters 3 and 4. The following is a summary of those analyses.

In movement III of *Das Wasser* it was seen how Toch changes the music to correspond to the tenor's unexpected self-critique. Toch suddenly sets the text *a cappella* in contrast to massive homophonic texture with rhythmic activity. The source of the "both-and"

phenomenon is contradiction of content and meaning. Expectations of order in music and text were broken, and familiar elements were placed in unfamiliar contexts giving way to humor.

Double meanings abound in *Es sass ein Fuchs* and *Es sitzt ein Vogel.* It was seen that in these two brief, humorous compositions Wilhelm Busch and Ernst Toch use, yet simultaneously challenge conventions. As satires against complacency, they question norms and traditions.

Es sitzt ein Vogel is cited as one of the best examples of gallows humor in German literature. Toch wordpaints the doomed bird twittering via a three-bar melisma of primarily sixteenth notes in the soprano part. An active disjunct melodic line of staccato major and minor thirds in the alto part resembles the call of a cuckoo. He then suddenly contrasts this activity with the straightforward final comment. In*Valse* for speaking chorus Toch makes elements perceptually new and contributes to humor by placing familiar words and rhythms in unfamiliar contexts. In striking contrast to *The Inner Circle* and *Song of Myself* which were also composed in the United States, this final choral work returns to the lighthearted humor and exploration of the musical possibilities inherent in speech of Toch's 1930 *Gesprochene Musik* suite to which *Fuge aus der Geographie* belongs.

5. *How does the study of Toch's choral music impact on the college music curriculum and instruction?*

This was discussed in Chapter 5 Pedagogical Implications. In response to a need for access to information, a comprehensive list

was compiled. The reader was referred to Appendix B Publication and Performance Information which provides an overview of the title, date of publication, poet, language(s), type of choral work, and suitability for different types of choral groups. It also provides data on melodic ranges for each soloist and choral part, instrumental forces required, publisher, performances, recordings, and duration of each of Toch's published choral compositions. It was discussed how Toch selected poems that stimulated his imagination and were meant to be sung.

Judgment of suitability for different performing groups involved the consideration of singers' technical ability and vocal range, Toch's intent, an analysis of each composition, and interviews with choral conductors. The most accessible of Toch's published choral works were judged to be*Fuge aus der Geographie, Es sass ein Fuchs, Es sitzt ein Vogel, Es ist ein Schnee gefallen, The Lamb, Have you not heard his silent steps,* and*Valse.* Toch's unpublished choral compositions in Charles Anthony Johnson in his Ph.D. dissertation, *The Unpublished Works of Ernst Toch*, UCLA (1973) were also listed in Chapter 5 of this study.

It was suggested that information on Toch's life and music could be incorporated into courses on twentieth-century music, choral music, American music, and music theory. As an émigré composer, Toch's life and work could be compared and contrasted with other prominent twentieth-century European émigré composers to the United States, some of whom were named in Chapter 5.

Toch's choral works might be compared and contrasted with pieces by twentieth-century composers who were born and raised in

the United States. Toch's musical settings of poetry and prose could be compared with other musical settings of the same poem. Toch's two theory textbooks, *Die Melodielehre* (1923) and *The Shaping Forces in Music* (1948), were reviewed. They are resources which could be read and discussed in music theory courses.

It was suggested that Toch's ideas could be built into the college curriculum by creating an independent study course focusing on Ernst Toch's life, times, and work. Such a course could integrate information and practices of different musical disciplines, and instill in students the complementary importance of research, teaching, and performance.

In addition to increasing knowledge of Toch's thought, it could help students learn how to do musicological research, make theoretical analyses, and write cogent papers. It could help them present their papers publicly, improve performance skills, and organize the many behind-the-scenes details necessary for a successful public event. It was further discussed in Chapter 5 how these ideas were implemented in a pilot project during Spring 1992 at Iowa State University in Ames, Iowa.

A final section on *Toch as Teacher* looked at what Toch said about education, his pedagogical techniques, and tributes from former students. Toch's views on teaching composition were also reviewed.

Conclusions

After reviewing a vast amount of material, the term "post-modernism" would seem to apply to Toch. It has been seen in this

study that Toch integrated references to earlier styles drawing upon compositional techniques popular in the Baroque, Classical, and Romantic eras. He incorporated these with modernist techniques such as independence of melodic lines, accented dissonances, harmonic clashes, and large intervallic skips.

In the Preface to *The Shaping Forces in Music*, Toch explains how he "attempts to reconcile the at-times "classical" with the at-times "modern".[5] Toch's concern about reaching audiences was expressed in the discussion of *The Inner Circle* in Chapter 4 of this study. He wrote pieces that included tonality, conventional rhythm, and the casual listener.

It has been shown that throughout his career in Europe and the United States, Ernst Toch wrote primarily in an eclectic manner. The complexity of his choral music lies in his use of conventional compositional techniques in unconventional ways. Furthermore, their complexity is the result of a hybrid "both-and" phenomenon whose source is stylistic contradiction yielding several layers of meaning. Some of his choral works containing such contradiction were shown to create humor by breaking expectations of order and placing familiar elements in unfamiliar contexts.

Recommendations for Further Research

Toch's film scores could be analyzed in depth to determine the extent of the impact on his compositions written after his move to the United States. Research could commence in the extensive UCLA film library.

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[5] E. Toch 1948/1977: xxi

Little research has been done on "post-modernism" in music. It could be explored in the work of other twentieth-century composers. This is a fertile field awaiting the curious.

Other areas of investigation include tracing the compositional processes of at least two choral works. A manuscript version of Toch's *Cantata of the Bitter Herbs* is available for rental from Belwin-Mills. It differs structurally from a manuscript version studied in the UCLA Toch Archive. Manuscripts of earlier versions of *The Inner Circle* could be located and compared with the published collection. Finally, Toch's compositions could be learned, performed, recorded, and reviewed.

APPENDIX A
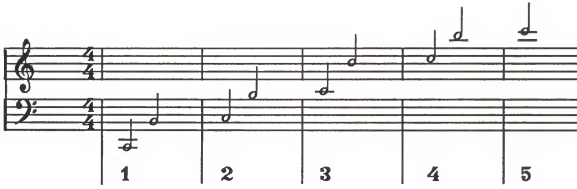
CHART OF VOCAL RANGES

APPENDIX B

PUBLICATION AND PERFORMANCE INFORMATION

Fuge aus der Geographie (Geographical Fugue) (1930)

Third movement of *Gesprochene Musik (Music for Speaking Chorus)* with two unpublished movements 1."oaoaoa" and 2."ta tam ta tam ta tam" in UCLA Toch Archive. German and English texts by Ernst Toch.
Type of Choral Work: secular *a cappella* fugue for speaking SATB high school or college chorus, or musically literate non-singers
Publisher: Belwin-Mills with separate German and English editions (1950, 1957)
Premiere of Suite: In Germany during the *Berliner Festtage für Zeitgenössische Musik* 17-21 June 1930. It made an enormous impression in avant-garde circles (Johnson 1973:147).
Major international performances: (programs in UCLA Toch Archive)
13 November 1956 by Liverpool Chamber Music Group Singers at Hoffnung Music Festival Concert 1956 at Royal Festival Hall, London.
1 November 1965 by Interlochen Arts Academy Opera Department, Grunow Theater, Interlochen.
14 October 1967 by *Südfunkchor* at the *Süddeutsches Chorfest* in Ludwigsburg.
19 February 1975 by UCLA Madrigal Singers at Ernst Toch Festival in Los Angeles.
Recordings: *Geographical Fugue, Valse* (1930). Camerata of Los Angeles conducted by H. Vincent Mitzelfelt. Cover title *Ernst Toch in Retrospect.* Crystal Records S502 (1975).
Geographical Fugue (1930). The Abbey Singers. Cover title *Five Centuries of Song.* Decca DL 710073 (1963).
Duration: 2.5 minutes

Das Wasser (The Water), op. 53 (1930)

Based on writings by Alfred Döblin. German. No published English translation.
Type of Choral Work: secular cantata for professionally trained tenor and baritone, narrator, women's, men's, or children's chorus, flute,

trumpet, percussion (1 player), 6-12 violins, 4-6 cellos, and contrabass
Melodic Ranges: sopranos I f#1-a2, sopranos II c1-a flat2, altos g-d2, tenor soloist C-g1, baritone soloist B flat-f1
Publisher: B. Schott's Söhne, Mainz. In the United States and Canada, European American Distributors Corporation.
Premiere: 17-21 June 1930
Performances: in Germany until February 1933. No clippings were located in the UCLA Toch Archive after this date.
Duration: 19 minutes

Der Tierkreis (The Zodiac), op. 52 (1930); *Es sass ein Fuchs* (There sat a fox) and *Es sitzt ein Vogel* (There sits a Bird)

Based on poems by Wilhelm Busch. German. No published English translation.
3. *Klapperstorch* (Stork) based on poem by von Arnim is unpublished in UCLA Toch Archive
Type of Choral Work: secular for two-part women's or children's *a cappella* chorus
Melodic Ranges: *Es sass ein Fuchs* --sopranos a-f2, altos g-d2; *Es sitzt ein Vogel* sopranos c1-g2, altos a-e2.
Publisher: B. Schott's Söhne, Mainz in *Das neue Chorbuch*, Heft 7 (1930) edited by Erich Katz. In the United States and Canada, European American Distributors Corporation.
Performances: none located
Duration: *Es sass ein Fuchs* 1 minute; *Es sitzt ein Vogel* 1 minute

Es ist ein Schnee gefallen (1930)

Based on fifteenth-century German folksong by anonymous poet. German. No published English translation.
Type of Choral Work: secular *a cappella* SATB folksong arrangement for children's chorus in strophic form with cantus firmus in tenor; also suitable for high school and college choruses
Melodic Ranges: sopranos d1-e2, altos b-a1, tenors d-d1, basses G-g
Publisher: C.F. Peters in *Volksliederbuch für die Jugend, Band II Gemischte Chöre*, Leipzig (1930).
Performances: none located
Duration: 2.5 minutes if quarter note equals 80

The Inner Circle, op. 67 (1953)

Based on poems: 1. *Cui bono?* by Thomas Carlyle 2. *The Lamb* by William Blake 3. *Extinguish my Eyes* by Rainer Maria Rilke 4. *O World, thou chosest not* by George Santayana 5. *Have you not heard his silent steps?* by Rabindranath Tagore 6. *Good-bye, Proud World* by Ralph Waldo Emerson. English.

Type of Choral Work: collection of five secular *a cappella* SATB choruses for large choruses with divisi sections, and professional soloists in *O World, thou chosest not* and *Good-bye, Proud World*, and one sacred *a cappella* SSA chorus *(The Lamb)*; suitable for college and professional choruses

Melodic Ranges:

TABLE VII MELODIC RANGES OF THE INNER CIRCLE

Poem	Sopr I	+ Sopr	Alto	Tenor	Bass	A solo	T solo
I	e#1- a2		b-e2	d flat-f#1	G flat-b		
II	e1-a flat 2	Sop II b-e2	g-c2				
III	d#1- b flat 2		b flat-f2	e-g1	F-e flat 1		
IV	d#-a2	solo e 1-b2	a flat-f2	d-f#1	F-c1		
V	d1- b flat 2		g-f2	e flat-g1	G- b flat		
VI	d1-a2	solo e1-g2	a-f2	d-a1	F3-d1	a-e2	d-g1

Publisher: Affiliated Musicians, Inc. Los Angeles is credited in the score but no address was located. BMI, ASCAP, Belwin-Mills, Associated Music Publishers/G. Schirmer, and European American Distributors Corporation had no record of the composition.

Performances: Four of the six poems, those by Carlyle, Blake, Rilke, and Santayana, plus *Trees* by Joyce Kilmer, premiered on 26 May 1945 in a collection entitled *Songs of the Cycle* for mixed voices, women's voices, soprano, flute and organ at the seventh annual Festival of Modern Music in Los Angeles. The published collection *The Inner Circle* premiered 10 March 1968 (Clippings in UCLA Toch Archive).

Duration: Carlyle 2 minutes, Blake 2 minutes, Rilke 1 minute, Santayana 2.5 minutes, Tagore 2 minutes, Emerson 3.5 minutes (Total 13 minutes)

Song of Myself (1962)

Based on excerpt from longer poem from *Leaves of Grass* by Walt Whitman. English.
Type of Choral Work: secular *a cappella* SATB for large chorus with divisi sections and soprano and tenor soloists; suitable for college and professional choruses
Melodic ranges: soprano soloist d1-b2, tenor soloist e-f1, sopranos d1-a2, altos a#-f2, tenors c#-a flat1, basses F-c1
Publisher: Belwin-Mills
Performances: none located
Duration: 4.5 minutes

Valse (Walzer) (1962)

English text by Ernst Toch. German translation by Friedrich Schall.
Type of Choral Work: secular for SATB speaking chorus with optional percussion for two players (side drum, Chinese wood blocks, xylophone, wooden drum); suitable for high school or college choruses, or musically literate non-singers.
Publisher: Belwin-Mills for English edition. The German version, *Walzer für gemischten Sprech-Chor und Schlagzeug ad libitum.*, was published in 1962 by Mills Music, Inc., New York for Germany, Austria and Switzerland as Edition Corona KG Rolf Budde GMBH & Co., Berlin ECO 83. After searching for the German version at the UCLA Toch Archive and via interlibrary loan in the United States to no avail, it was located by the researcher in the *Bibliothek Nordwestdeutsch Musikakademie* in Detmold, Germany.
Performances: 1966 by Norman Luboff Choir at Los Angeles Music Center.
Duration: 4 minutes

Addresses of Toch Archive and Publishers

Marsha Berman and Stephen Fry, Reference Librarians
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University of California, Los Angeles
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BIOGRAPHICAL SKETCH

Miriam Susan Zach earned a Bachelor of Science in 1976 from Northwestern University in Evanston, Illinois, and Master of Arts in 1980 from the University of Chicago. During the next five years she taught piano in West Germany at the Universität Bielefeld and the Musikschule Bad Salzuflen. She directed a private music studio and served as organist for the British Army of the Rhine. She studied organ performance and sang in Kantorei St. Nikolai with Jobst-Hermann Koch in Lemgo, completing German National Music Examinations in 1984. This same year she and Mikesch Mücke married.

For four years she taught music history and literature at the University of Florida, and performed primarily German, French, Italian, and American organ and harpsichord music. She is grateful to Miriam Havighurst Johnson, Ruth Gilkey, Margaret Kemper, and Willis Bodine for encouraging her performance of keyboard literature. Her areas of specialization are Baroque and twentieth-century music, especially the organ works of Olivier Messiaen and women's music. She has performed Messiaen's *Les Corps Glorieux* and *La Nativité du Seigneur* in concert in Germany, France, and the United States, and holds degrees in organ performance.

In May 1989 she co-organized a two-day Symposium on Women Composers at the University of Florida. As part of ongoing

Liberal to Play Women's Music! in Spring 1992 at the College Music Society Southern Chapter Meeting in Miami, Florida, and at the Women Composers Symposium at Iowa State University in Ames, Iowa.

She discovered Ernst Toch in 1988 while searching for musical settings of Goethe's poetry and reading *The New Grove Dictionary of Music and Musicians.* Her master's thesis, *The Operas of Ernst Toch,* was completed at the University of Florida in May 1990 with the guidance of Dr. David Z. Kushner. Accompanying the document is an audiotape recording of a student production of Toch's chamber opera, *Edgar and Emily,* under her direction. In 1990 she also presented a condensed version of the study at the College Music Society Southern Chapter Meeting in San Juan, Puerto Rico.

A chapter from her thesis developed into an article that she co-authored with Dr. Otto W. Johnston. This article, *Deconstructing the Metaphysics of Love: Christian Morgenstern and Ernst Toch's Parody of Goethe and Mozart,* was published in the November 1991 issue of the Canadian periodical *Seminar: A Journal of Germanic Studies.*

During Spring/Summer 1992 she presented the chapter of this dissertation, *German-American Aesthetics and Ernst Toch,* at the University of Chicago International Conference, *The Musical Culture of German-Americans: Cultural Identity and Ethnic Thought,* and in Munich, Germany, at the College Music Society Southern Chapter International Meeting. She also delivered it at the American Musicological Society Southern Chapter Meeting at the University of Florida, and at the College Music Society South Central Chapter Meeting at Southern Methodist University in Dallas, Texas.

As musicologist at Iowa State University she co-taught the pilot project Analysis for Performance course in Spring 1992 entitled *The Life, Times and Music of Ernst Toch*, facilitated by theorist Dr. Jeffery Prater. The culmination of undergraduate students' creative process of research, writing, and practice was a well-received midwestern tour, and a professional videotape of the students' papers, skits, and performance of Toch's opera, *Edgar and Emily*, for the Iowa State University Music Library.

The author was named International Woman of the Year for 1992 by the International Biographical Centre in Cambridge, England, for her distinguished service to music. She is grateful for D'Albora Scholarships in 1987 and 1988, and a travel grant from the University of Florida in 1990 to partially support her participation in the International Summer Organ Academy in Paris, France. She is an honorary member of Pi Kappa Lambda, Phi Beta Delta, Phi Kappa Phi, and is listed in Who's Who of American Women, Who's Who in American Education, and Who's Who Among Young American Professionals.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

David Z. Kushner, Chair
Professor of Music

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Otto W. Johnston
Professor of German

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

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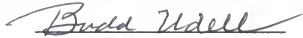

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This dissertation was submitted to the Graduate Faculty of the College of Fine Arts and to the Graduate School and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

August 1993

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